

# AMERICAN DRESSMAKING STEP BY STEP

A COMPLETE, SIMPLIFIED  
METHOD OF SEWING, DRESS-  
MAKING AND TAILORING

BY  
MME. LYDIA TRATTLES COATES

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# American Dressmaking Step by Step

Containing complete, concise, up-to-date, and  
comprehensible instruction in Sewing,  
Dressmaking, and Tailoring

*Prepared to meet the needs of the home and professional  
dressmaker and pupils of this branch of Domestic Art in  
our schools, colleges, and universities*

BY

LYDIA TRATTLES COATES

International Lecturer and Educator



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## P R E F A C E

After many years of experience as an international lecturer and teacher of the various branches of the science and art of garment-making, and by request of thousands of American women, the author was induced to write the first edition of this book, "American Dressmaking Step by Step." Its purpose of answering the questions and working out the problems which have been and are now asked of her daily by the home and professional dressmaker and the novice is being fulfilled and its broad use and sincere appreciation by the American woman makes this third edition a necessity. The author has endeavored to present this instruction and information as briefly as possible in a clear, concise, comprehensible series of lessons, and in the manner easiest understood, quickest acquired, and most successfully applied.

The woman who knows practically nothing about sewing or dressmaking must be taught from the beginning. In this book she will find a complete, consecutive, and systematic arrangement of lessons keyed with references, so that she may learn what to do first, how to proceed with the development of the garment, and how to correctly apply the finishing touches.

When making a garment, even an experienced sewer is sometimes at a loss to know how to handle some particular point or problem. Therefore, each step of each lesson is keyed so that without waste of time or attention she may refer directly to the specific instruction desired, just as she would refer to a dictionary or encyclopedia for other information.

To avoid repetition, the text has been consecutively arranged and each subject handled as a separate lesson. When the same problem appears later in the book, the detailed instruction is not repeated, but attention is called to the lesson in which that particular subject has been fully considered. Therefore, it is necessary at all times to follow carefully the references given and the "step by step" outline according to the arrangement found in this volume.

The author found that this book, "American Dressmaking Step by Step," presents the course in contents, form, and method most needed by the majority of women, and she earnestly hopes that this revised second edition will prove even more helpful to them in making their own garments, bringing out the maximum of beauty of style, line, and effect, with the minimum of time, labor, and money.

LYDIA TRATTLES COATES.

*New York, October 1, 1922.*



# American Dressmaking Step by Step

## CHAPTER I

### SEWING AND DRESSMAKING ACCESSORIES

#### Lesson 1

**T**HE articles usually required for use in sewing and dressmaking are:

- |                        |                       |
|------------------------|-----------------------|
| 1. Needles             | 9. Tape Measure       |
| 2. Thread              | 10. Yardstick         |
| 3. Thimble             | 11. Tailors' Chalk    |
| 4. Pins                | 12. Skirt-marker      |
| 5. Emery               | 13. Dress-form        |
| 6. Cutting-shears      | 14. Sewing-machine    |
| 7. Scissors            | 15. Pressing Supplies |
| 8. Buttonhole-scissors | 16. Patterns          |

#### *Needles*

In sewing, the size of the needle depends upon the eye adjustment of the sewer, the texture of the material and the size of the thread. A needle should be chosen which can be threaded and used without unnecessary eye strain. It should be just large enough to carry the thread through the material without bending the needle.

*Sewing Needles* are of three kinds:

1. Sharps, which are long needles used in general dressmaking.
2. Ground Downs, a medium length needle used for fine sewing.
3. Betweens, a short needle used in tailoring.

*Millinery Needles* are long pointed needles used for basting in dress-making.

*Needles with Large Eyes and Pointed Ends* are:

1. Crewel Needles
2. Darning Needles
3. Embroidery Needles

*Needles with Large Eyes and Blunt Ends* are:

1. Bodkins
2. Tape Needles
3. Tapestry Needles

#### *Threads*

*Threads* are of three kinds:

1. Silk used to sew silk, wool, or silk and wool materials.
  2. Cotton used to sew cotton materials.
  3. Linen used for strong sewing on cotton and linen materials.
-

### *Sizes of Needles and Threads*

The following schedule will assist in choosing needles and threads which can be used well together:

Cotton Thread	Linen Thread	Silk Thread	Needles
8- 10	25- 30		1
10- 20	30- 40		2
20- 24	40- 60		3
24- 36	60- 80	E	4
36- 40	80-100	D	5
40- 60	100-120	C	6
60- 80	120-150	B	7
80- 90	150-170	A	8
90-100	170-180	O	9
100-120	180-200	OO	10
120-160	200-220	OOO	11
160-200	220-250		12

### *The Thimble*

The thimble should be of silver, aluminum, or celluloid. In size it should fit the middle or longest finger of the right hand. In length it should allow perfect freedom of the first joint of the finger upon which it is used.

### *Pins*

Any pins used in dressmaking should either be made of steel or be small pins of good quality. They should have very sharp points so as not to mark the material or cut the threads.

### *Emery*

An emery with which to polish rough needles will be found useful. An emery bag can be made, shaping the bag like a pincushion.

### *Shears and Scissors*

A pair of large cutting-shears 8 to 10 inches long and a pair of scissors from 3 to 5 inches long are needed. The shears should be very sharp so that they will not haggle the material. When cutting, keep the flat, wide part of the shears on the table. If buttonhole-scissors are desired they should be about 5 inches long.

### *Tape Measure and Yardstick*

A tape measure and a yardstick are needed constantly in dressmaking. Choose a tape measure  $\frac{1}{2}$  inch wide and if possible one numbering from both ends of the measure. The yardstick should be at least one inch wide.



### *Tailors' Chalk*

Tailors' chalk is used to mark margins, construction points, hem turnings, etc. It is very inexpensive and a box containing several colors is a useful addition to the dressmaking supplies.

### *Skirt-marker*

A skirt-marker is used to mark the desired length on a skirt. Any good hem-marker will do, or you may notch pasteboard the exact number of inches the skirt is to hang from the floor.

### *Dress-form*

If you do your own dressmaking, or have it done in your home, you will find a dress-form invaluable, not only as a means to secure correct and perfect lines and insure a well-fitting garment, but to save yourself the time and tediousness of trying on your gowns.

In order to get the greatest benefit from your dress-form it should be adjusted until it exactly represents your own lines, proportions and size in every respect. This is easily done in the following manner:

1. Pad or adjust the dress-form to your own measurements.
2. Make a tight-fitting lining, fitting it over your body, to make a duplicate of your figure.
3. Then dress the form in the same corset, corset-cover, and petticoat over which the garment is to be worn.

### *Sewing-machine*

A good sewing-machine is most important in garment-making. Study your machine until you understand how to use and care for it correctly and make any adjustments necessary. Information of this character is usually given by the firms handling machines, as different machines operate in accordance with their type. One should become familiar with each of the machine attachments, as hours of laborious work can be saved by the use of the ruffler, hemmers, binders, etc.

### *The Pressing Supplies*

Detailed information concerning the pressing-boards, pressing-cloths and other pressing articles will be found in Lesson 4.

### *The Pattern*

There has been nothing added to the modern conveniences which has meant more to the average home woman than paper patterns. These patterns can be purchased for any garment for a few cents. They supply line, style, size, and the various other helps which make it possible for women to make their own clothes in a stylish, up-to-date manner. For full information as to the paper pattern and its use see Chapter IV.

---

## CHAPTER II

## THE WEAVE, FOLD AND PREPARATION OF MATERIALS

## Lesson 2—THE WEAVE (Illustration II-1)

1. The *Selvedge* is the outside edge or woven border of materials.

2. The *Warp* of materials is the lengthwise threads, or the threads running in the same direction in which the selvedge is woven.

3. The *Woof* of materials runs across and over and under the warp threads, and in an opposite direction to the selvedge.

4. The *Grain* of materials runs with and in the same direction as the warp threads.

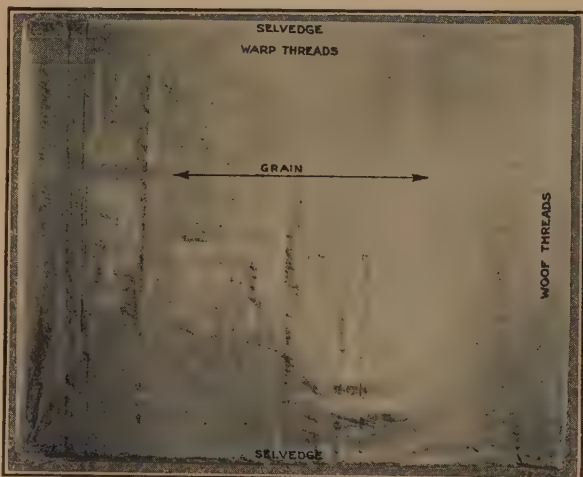


Illustration II-1

*The Fold*

1. The *Lengthwise Fold* is a fold made lengthwise of the material on a warp thread. (Illustration II-2.)

2. The *Crosswise Fold* is a fold made straight across the warp threads from selvedge to selvedge. (Illustration II-3.)

3. A *Bias or Diagonal Fold* is a fold made by bringing a

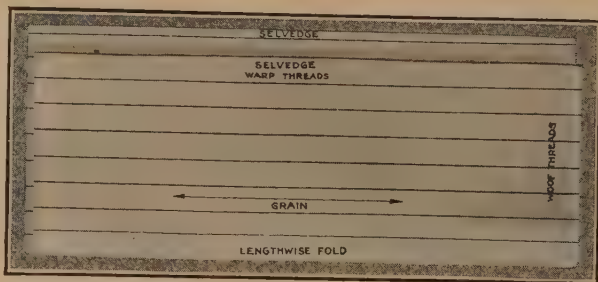


Illustration II-2

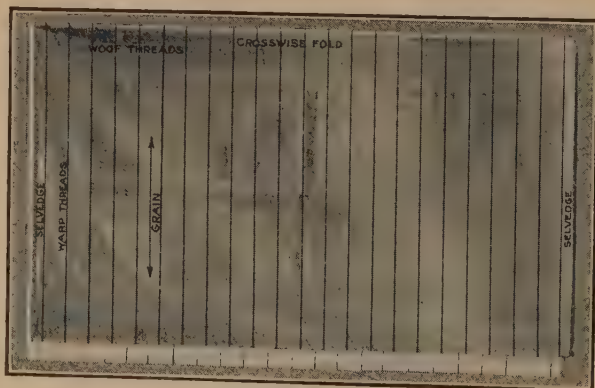


Illustration II-3

straight lengthwise edge to a straight crosswise line. (Illustration II-4.) Any lengthwise angle is a bias line altho not necessarily a true bias. In dressmaking this angle is called a "garment bias." Because material cut on a bias line will stretch, it is desirable for bindings, pipings, trimmings, etc.

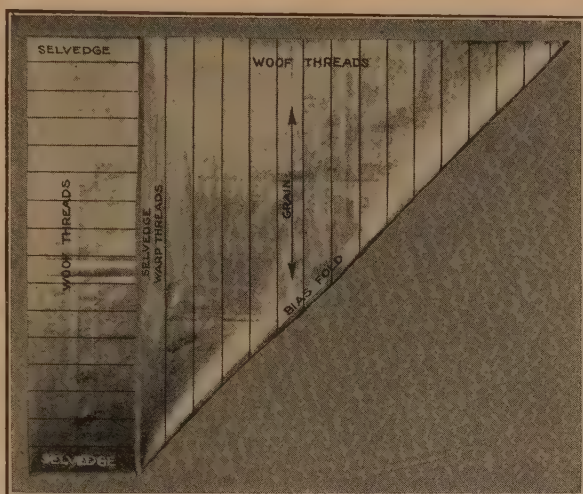


Illustration II-4

### LESSON 3—CORRECT AND ECONOMICAL FOLDING OF MATERIALS

1. *All materials with a nap* should be folded and cut with the nap running downward, except velvet, plush, and corduroy. The nap of these run upward. *Panne velvet*, however, should be cut with the nap running downward.

2. *Materials with a floral design* should be cut with the stems running downward and the flowers upward.

3. *Plaids, checks, stripes, and all materials with a design* should be folded and cut to match in the best possible manner. The predominating stripe or design should be folded so that it falls on the center-front and the center-back lines. If necessary, cut out one portion at a time. Then lay the top end of your cut piece to the top of the uncut material with the right sides together, matching the design or nap. Then cut the corresponding portion.

4. *Diagonal materials* should be folded and cut so that when the garment is finished and worn the diagonal twill runs downward from the left shoulder to the right hand or upward from the

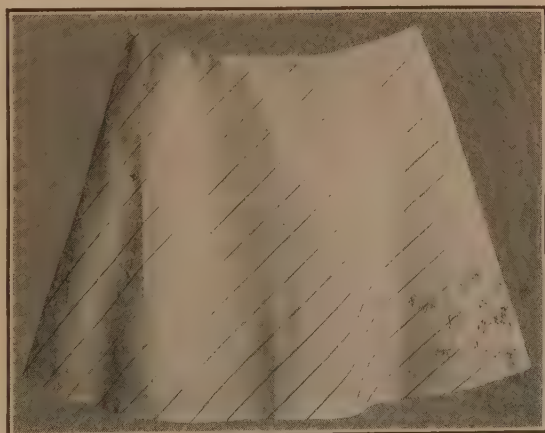


Illustration II-5

right hand to the left shoulder. (Illustration II-5.) Diagonal materials should not be folded or cut so that two bias edges will meet, as the lines come together on entirely different angles. (Illustration II-6.)

5. *When the edge of the pattern is to lie on a fold it is generally best to fold the material just the width of the widest portion of the pattern.* (Illustration II-7.) This usually leaves one selvedge and a part of one edge of the goods uncut.

6. *When folding with the grain line of the pattern as the guide, follow the old rule of saving the center, and put the two selvages together, cutting as near the edge of the material as possible.* (Illustration II-8.)

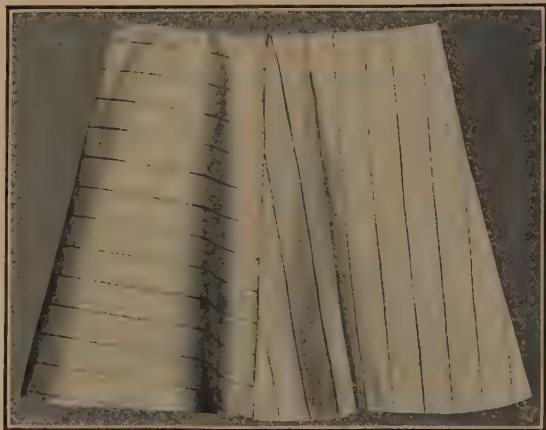


Illustration II-6



Illustration II-7



Illustration II-8



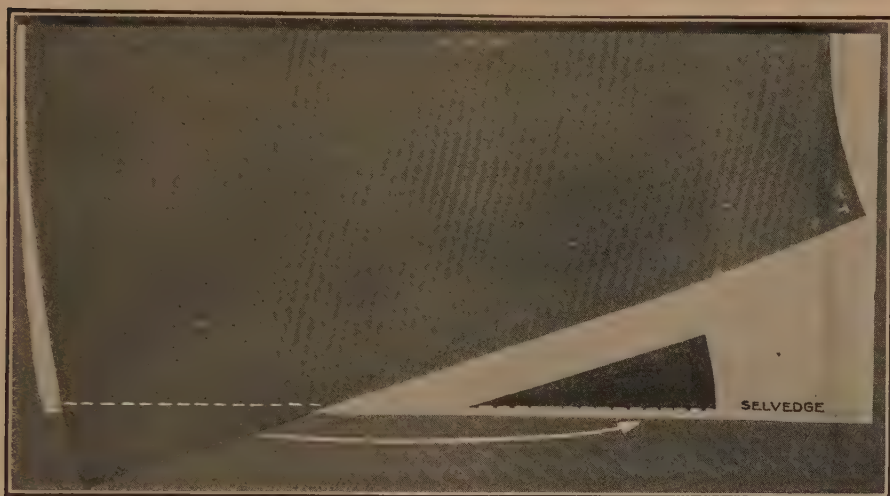


Illustration II-9

7. When the edge of the pattern is to lie on a fold and the material is too narrow, fold the material lengthwise exactly in the center. Pin the edge of the pattern to this fold, then piece on the projecting amount. (Illustration II-9.)

If the piecing is large or comes in a conspicuous place, a seam on the center line is often preferable. In this case fold the material crosswise (Illustration II-10) and pin the pattern a seam's width back from the selvedge. When material has a nap, figure, or design running only in one direction, one cuts to best advantage, and with least confusion, if the right and left sides are cut separately matching the design before cutting the material.



Illustration II-10

## PREPARATION OF MATERIALS

## Lesson 4—SPONGING AND SHRINKING

Any material which is to be pressed, using water and a hot iron, must be sponged and shrunk before it is made up. Practically all woolen, linen, and cotton materials should be carefully shrunk before they are used.

A few open-meshed materials can not be sponged at home on account of the shrinkage. Voiles and many dainty fabrics can be machine sponged and shrunk. To a certain degree sponging and shrinking prevent spotting from rain, yet it is wise to try shrinking a small piece of any material before shrinking or sponging the entire quantity. Fine mulls, flowered organdies, swisses, silks, satins, velvets, etc., should not be shrunk, and water should not at any time be applied in pressing them.

All materials with selvedge must either have the selvedge cut off or clipped at frequent intervals, otherwise the material, when it is sponged or pressed, is liable to draw and get very much out of shape.

*Articles Required*

The articles usually found necessary for sponging, shrinking, and pressing are:

1. *A Table or Ironing-board* over which has been stretched a padded ironing-sheet.

2. *A padded Sleeve-board.* (Illustration II-11.)

3. *Two Sleeve-cushions*, one for pressing the top of the sleeve, made with a cap as illustrated so that it can be slipped over the narrow end of the sleeve-board (Illustration II-12, A), and one for pressing the bottom of the sleeve (Illustration II-12, B).

4. *A Tailors' Cushion* to use in

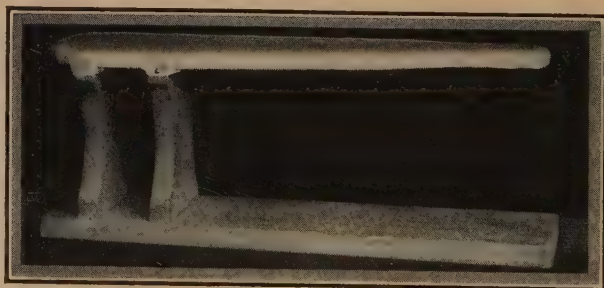


Illustration II-11

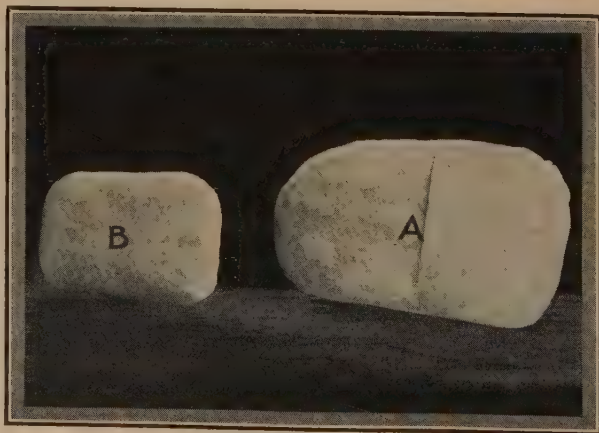


Illustration II-12

pressing tailored garments and curved seams. (Illustration II-13.)

5. *An Ironing-sheet* about a yard wide and  $1\frac{1}{8}$  yard long.

6. *Pressing-cloths*. One is needed for seams. It should be about  $1\frac{1}{8}$  yard long and 5 inches wide. Another one for small pressing, about 12 by 12 inches, will be found useful.

7. *A Sponge* to dampen the cloths in pressing.

8. *Two Flat-irons*. Have one as large as can be handled, and the other a medium or small size. The larger one will be used for tailoring and all heavy work, and the lighter one for ordinary work.

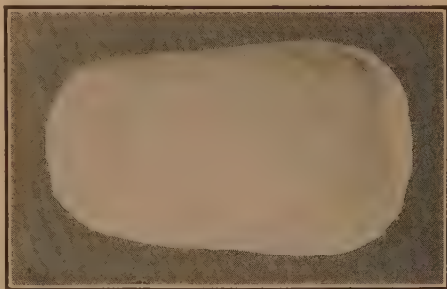


Illustration II-13

### *To Shrink Woolens*

1. Lay the material right side down, open out the folds so that one thickness is pressed at a time.

2. Wring out the ironing-sheet from cold water and lay it over the woolen material.

3. Press with a hot iron, being careful that sufficient heat is applied to bring out all of the moisture from the material. Because of the amount of labor involved in shrinking woolen materials, have them shrunk at a tailors if possible.

### *To Shrink Cotton or Linen Materials*

1. *If the material is colored*, the color should be set before shrinking. *Blue* can be set by using one-half cupful of vinegar and one tablespoonful of alum to a pail of water.

*Reds, Pinks, and Black* can be set by using two cupfuls of salt to a pail of water.

*Browns and Lavenders* can be set with one tablespoonful of sugar of lead to a pail of water.

*Greens and Yellows* can be set with two cupfuls of salt, or one tablespoonful of alum to a pail of water.

The materials must remain for several hours in the solution.

Cotton or linen materials which have no color should be left in a tub of cold water from twenty minutes to one hour.

2. Fold evenly and hang over a line to drip.

3. As soon as the material has dried sufficiently to allow it to be handled, lay it right side down on the ironing-board, and press on the

wrong side. This process should be repeated three times, otherwise the goods will shrink when laundered.

### *To Shrink Canvas*

1. Dip the canvas in hot water to dissolve any glue which the material may contain.

2. Then proceed exactly as directed for shrinking cotton and linen materials.

### Lesson 5—CORRECT METHODS OF PRESSING

1. Lay the material right side down on the ironing-board.

2. Place the dry ironing-sheet over the material.

3. With a wet sponge dampen the portion to be sponged or pressed.

4. Place the iron over the dampened portion, being careful not to move the iron back and forth. Do not place the iron more than its distance ahead until the material is pressed dry. Neither should the iron stand too long in one place as the material might become marked.

### *To Press Silks and Satins*

Use an iron that is not hot enough to scorch and press with a sheet of white tissue paper between the material and the iron. No water or moisture should be used.

### *To Press Velvets and Corduroys*

Tailors press velvet and corduroy seams with their thumb, but women find it easier to place their thumb in the bowl of a kitchen spoon and press with it.

Velvet or corduroy seams may also be steamed and pressed by placing a hot iron upside down in an iron-stand. Then lay a wet cloth on the flat-iron and draw the seam over it.

The nap of velvet may be steamed in the same manner.

### RULES FOR PRESSING SEAMS

#### *Waists*

*Center-front*—Press over tailors' cushion, pressing from the waist-line toward the neck.

*Center-back*—Press over ironing-board from the waist-line toward the neck.

*Side-front and Side-back Lines*—Press over the tailors' cushion, pressing away from the bust and shoulder-blade line.

*Underarm Seam*—Press over tailors' cushion, pressing from the waist-line toward the arm-scyce.



*Shoulder Seam*—Press over tailors' cushion, pressing from the arm-scyce toward the neck.

*Collar*—Press over tailors' cushion, pressing from the outside of the collar toward the neck.

*Sleeves*—Press the seams over the sleeve-board (Illustration II-11), pressing from the bottom of sleeves toward top. Press the top of the sleeve over sleeve cushion (Illustration II-12, A), pressing toward the underarm seam. Press the bottom of the sleeves over the smaller sleeve cushion (Illustration II-12, B), pressing toward the underarm seam.

*Cuffs*—Press over the tailors' cushion or the small sleeve cushion, pressing from the outside edge of the cuff toward the wrist.

### *Skirts*

*All Lines* except the side lines are pressed on the ironing-board, pressing from the top of the skirt to the bottom.

*The Side Lines* of a fitted skirt from just below the hip-line to the waist-line are pressed over the tailors' cushion to give the rounding effect over the hips.

*Plackets* are pressed over the ironing-board unless the opening is on the side line. In this instance it is pressed over the tailors' cushion. All plackets are pressed from the bottom of the placket toward the top.

*Hems, facings, etc.*, are pressed on the ironing-board and pressed across the line of the hem, and not along it.

### *To Remove Shine or Press-marks*

1. Lay the material on the ironing-board with the side upward from which the shine is to be removed.

2. Lay a damp cloth over the shiny part.

3. Place a hot iron over the damp cloth, letting the iron remain until the shiny spot has been well steamed.

4. Remove the iron and cloth very quickly and brush the steam into the material.

---



## CHAPTER III

## BODY MEASUREMENTS

## Lesson 6—GENERAL INSTRUCTIONS FOR TAKING MEASUREMENTS

There are certain places on every normal woman's body where each measurement starts, and where each measurement ends. The distance between these two points constitutes the correct line over which to measure. To intelligently make the simplest garment with any degree of assurance as to a successful outcome, one must understand where these lines are, what constitutes them, and the exact measurement of them.

1. The end of the tape measure where the numbering begins is held in the left hand. In measuring around the body the first two fingers of the left hand are held under the tape measure. This allows for breath and muscle expansion.

2. In taking lengthwise measurements the tape measure should fall naturally over the line to be measured. It should not be stretched down nor should it be held too loosely.

3. The model should stand correctly with both feet on the floor. She should not inflate her lungs, expand her chest, nor stretch her height. Standing on one foot or in a wearied, drooping position, or resting the weight on one hip changes the lines of the body, and any measurement taken in such a position can not be depended upon for an accurate idea of the correct proportions. A measurement taken in a sitting position differs considerably from a measurement taken in a standing position.

4. Stand, never sit, when taking any measurement.

5. The following measurements will give an idea of those lines necessary to take for garment making

## Lesson 7—LADIES' MEASUREMENTS

*Skirt**Around body measurements:*

1. Hips
2. Waist-line
3. Thigh

*Lengthwise measurements:*

1. Center-front
2. Center-back
3. Side
4. Waist-line to Hip { A. Right  
B. Left

*Waist**Around body measurements:*

1. Bust
2. Waist-line
3. Shoulder
4. Chest
5. Across Back

*Lengthwise measurements:*

- |                 |  |
|-----------------|--|
| 1. Center-front | { A. Neck to Bust-line                 |
|                 | { B. Bust-line to Waist-line           |
| 2. Center-back  | { A. Neck to Shoulder-blade Line       |
|                 | { B. Shoulder-blade Line to Waist-line |
| 3. Side-front   | { A. Shoulder to Tip of Bust           |
|                 | { B. Tip of Bust to Waist-line         |
| 4. Side-back    | { A. Shoulder to Shoulder-blade Line   |
|                 | { B. Shoulder-blade Line to Waist-line |
| 5. Underarm     |  |
| 6. Arm-scy      | { A. Front                             |
|                 | { B. Back                              |

*Sleeves**Around arm measurements:*

1. Elbow
2. Four inches above Elbow
3. Four inches below Elbow
4. Four inches below Shoulder
5. Wrist
6. Hand

*Lengthwise measurements:*

1. Shoulder to Elbow
2. Elbow to Wrist
3. Inside measure

*Collars**Around neck measurements :*

- |                      |                                    |
|----------------------|------------------------------------|
| 1. Lower Collar-line | { A. Center-front to Shoulder-line |
|                      | { B. Shoulder-line to Center-back  |
| 2. Upper Collar-line | { A. Center-front to Ear-line      |
|                      | { B. Ear-line to Center-back       |

*Lengthwise measurements:*

1. Center-front
2. Center-back
3. Side Line

## AROUND BODY MEASUREMENTS (Illustrations III-1 and 2)

*The Bust Measurement*

1. Have the model stand as naturally as possible with her arms raised to the level of her shoulders.
2. Stand directly back of the model. Pass the tape measure around the body, neither too tight nor too loose.
3. Adjust the tape measure straight across the fullest portion of the bust. Then bring it up under the arms and straight across the back covering the ends of the shoulder blades.

*Waist-line Measurement*

Pass the tape measure as snugly around the waist-line as the belt is desired.

*The Shoulder Measurement*

Measure the top line of the shoulder from the base of the neck to the end of the shoulder line where the arm begins.

*The Chest Measurement*

Carry the tape measure from arm socket to arm socket across the chest-line. The chest-line is about one-half the distance between the end of the shoulder and the extreme curve under the arm. By turning the arm backward the chest-line sinks and becomes very apparent.



Illustration III-1

### *The Across Back Measurement*

Measure the across back line from arm socket to arm socket. This line is located about one-half the distance between the end of the shoulder and the extreme curve leading to the underarm at the back.

### LENGTHWISE MEASUREMENTS

(Illustrations III-1 and 2)

#### *Center-front Measurement*

1. Pin a tape or place a line of pins on the bust and shoulder-blade line. This line is the dividing line of every lengthwise measurement of the waist.

2. Measure from the hollow of the throat at the neck-line to the waist-line. Mark this center-front measurement.

3. Without moving the tape measure mark the measurements from *neck to bust-line* and from *bust-line to waist-line*.



Illustration III-2

#### *Center-back Measurement*

1. Measure from the bone at the back of the neck to the waist-line. Mark this center-back measurement.

2. Mark the shoulder-blade division. The upper measurement constitutes the *neck to shoulder-blade line* measurement. The lower measurement is the *shoulder-blade line to waist-line* measurement.

#### *Side-front Measurement*

1. Measure from the center of the shoulder to the tip of the bust



then downward on a straight line to the waist-line. Mark this side-front measurement.

2. Mark the measurements from *shoulder to tip of bust* and from *tip of bust to waist-line*.

#### *Side-Back Measurement*

1. Measure from the center of the shoulder-line downward over the curve of the shoulder blade, then downward on a straight line to the waist-line. Mark this side-back measurement.

2. Note the division made by the shoulder-blade line and mark the exact measurements from *shoulder to shoulder-blade line* and from *shoulder-blade line to waist-line*.

#### *Underarm Measurement*

1. Have the model hold her arm out straight on a line with her shoulder.

2. Measure from the pit of the arm, but do not place the tape measure deep into the pit of the arm. Bring the tape measure downward on a straight line to the waist-line.

#### *Arm-scyé Measurement*

1. Pass the tape measure snugly around the arm, close to the shoulder and body, adjusting at end of shoulder line.

2. Have the model move her arm forward and backward, letting the tape measure slip with the movement, so that the measurement will be large enough to permit perfect freedom in using the arm.

3. Mark the complete arm-scyé measurement.

4. Press the tape measure upward into the pit of the arm. The measurement to the front of the pit of the arm belongs to the *front arm-scyé measurement*. The measurement to the back of the pit of the arm belongs to the *back arm-scyé measurement*.

### ARM MEASUREMENTS (Illustration III-8)

#### *Elbow Measurement*

When taking any measurement around the arm, it should be bent as the right arm in the illustration. Measure the arm over the elbow. Hold the first two fingers over the elbow bone and under the tape measure.

#### *To Measure 4 Inches Above the Elbow*

Your first two fingers should rest on the arm of the model 4 inches above the elbow. Carry the tape measure around the arm at this point. This measurement should be moderately loose.

#### *To Measure 4 Inches Below the Elbow*

Measure exactly the same as above, except that the tape measure is carried 4 inches below the elbow instead of 4 inches above the elbow.

### *To Measure 4 Inches Below the Shoulder*

Pass the tape measure around the thickest portion of the arm, which is usually found about 4 inches below the shoulder. This should also be a loose measurement.

### *Wrist Measurement*

Hold the forefinger and middle finger against the bone of the wrist. Measure around the line between the wrist and the hand.

### *Hand Measurement*

The model should hold her thumb under her hand. Measure loosely around the thumb and the hand.

It is necessary to have the hand measure for all sleeves which have no opening or placket at the wrist. One must be able to get the hand through without stretching the bottom of the sleeve.

### *Lengthwise Arm Measurements*

1. The arm should be bent so that the thumb rests on the left breast.

2. Measure from the top of the shoulder to the elbow and downward to the hand. Note the division at the elbow. The upper measurement is the *shoulder to elbow measurement* and the lower one is the *elbow to wrist measurement*.

3. The *inside arm measurement* is found by measuring from the front or inside line of the arm to the wrist, holding the arm straight out.



Illustration III-3

## NECK MEASUREMENTS (Illustration III-3)

*Lower Collar-line Measurement*

1. Pass the tape measure around the neck, covering the bone at the back of the neck and the bone at the hollow of the throat. Draw the tape measure as tight as is comfortable.

2. Note the division of the neck measure from the *center-front* of the neck to the *shoulder-line* and from the *shoulder-line* to the *center-back*.

*Upper Collar-line Measurement*

1. Pass the tape measure close under the chin, ear, and the head at the back of the neck and measure as tight or as loose as desired.

2. Note the division of this measurement from the *center-front* of the neck to the *ear-line* and from the *ear-line* to the *center-back*.

*Center-front Collar Measurement*

Adjust a tape close under the chin, ear, and the head at the back of the neck. Measure from the top of the tape under the chin to the bone at the hollow of the throat at the neck-line.

*Center-back Collar Measurement*

Measure from the top of the tape to the bone at the back of the neck.

*Side Line Measurement*

Measure from the top of the tape and back of the ear downward to the neck at the shoulder-line.

## SKIRT MEASUREMENTS (Illustrations III-1 and 2)

*Hip Measurement*

Pass the tape measure around the body covering the hollow of the hips. Do not take this measure up over the hip joints or down over the thighs. The hip-line can easily be determined by standing and turning the toes inward. Without bending at the waist, bend at the thigh and the hollow becomes very apparent.

*Waist-line Measurement* (See page 14)*Thigh Measurement*

When the thighs are large in proportion to the hips, the thigh measurement should be taken and any necessary alterations should be made, following the same rules as for hip alterations.

Pass the tape measure loosely around the largest part of the thighs.

*Center-front Measurement*

Measure from the center-front at the waist-line downward entirely to the floor.

The number of inches from the floor which the skirt is desired to hang is subtracted from the floor length of the front, back, and side measurements.

*Center-back Measurement*

Measure from the center-back at the waist-line to the floor.

*The Side Measure*

Measure from the waist-line, directly under the arm, downward over the hip to the floor. If there is a marked difference in the right and left hips, measure both the right and the left sides.

*Height of Hip Measure*

Measure from the waist-line downward to the hollow of the hips. This length from waist-line to hips should be measured on both the right and the left sides, as often there is a slight difference in their height.

## LESSON 8—MISSSES', GIRLS' AND JUNIORS', AND BOYS' MEASUREMENTS

*MISSSES' MEASUREMENTS*

Misses' measurements are taken in exactly the same manner as Ladies' measurements are taken. Alterations are made in the same places and the garment handled according to the same rules.

## GIRLS' AND JUNIORS' MEASUREMENTS (Illustrations III-4 and 5)

Girls' and Juniors' measurements are taken the same as Ladies' measurements with the exception of the bust measurement and the skirt lengths.

Instead of measuring around the bust and dividing the lengthwise measurements by the bust-line, measure across the breast and divide all lengthwise measurements by the breast-line. The breast measurement is taken around the body with the tape measure brought close up under the arms.

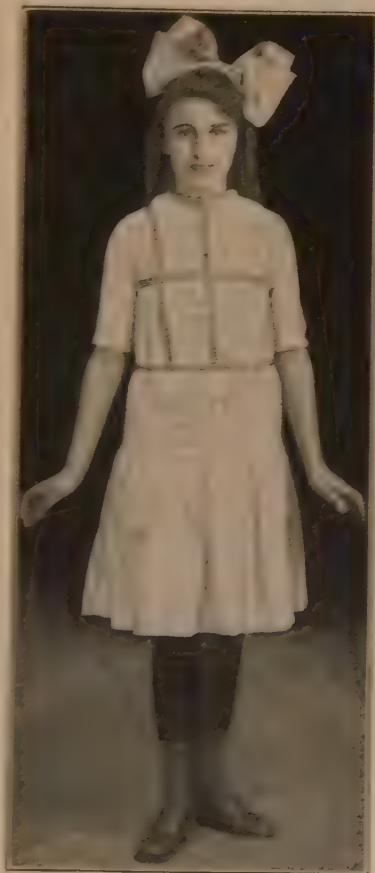


Illustration III-4





Illustration III-5



Illustration III-6



Illustration III-7

Instead of measuring the lengthwise measurements to the floor, measure to and from the knee.

### BOYS' MEASUREMENTS (Illustrations III-6 and 7)

#### *The Waist Measurement*

Boys' measurements for the waist portion are classified and taken exactly the same as Girls' and Juniors'.

#### *Pants Measurements*

##### *Around Body:*

1. Waist-line
2. Across Front
3. Across Seat

##### *Lengthwise and Center Measurement:*

1. Center-front { A. Waist-line to Crotch  
                      B. Crotch to Knee
2. Center-back { A. Waist-line to Crotch  
                      B. Crotch to Knee-line
3. Side Line: Waist-line to Knee

## CHAPTER IV

## PATTERNS

## Lesson 9—SELECTION OF PATTERNS

All patterns of garments covering the bust should be purchased by bust measure. If the bust measure of the pattern comes in alternate even sizes, 36, 38, 40, etc., and one is a between size, as 35, 37, 39, it is usually better to choose the larger size pattern, unless the bust is very large in proportion to all of the other measurements which are covered by the pattern. (See waist pattern alterations, Lessons 19, 20, and 23.)

When purchasing coat or jacket patterns buy them according to bust size, not several sizes larger. Should one take size 36 in a tight-fitted garment, the loose-fitting garment should be size 36 also, as the pattern-makers have allowed for the extra fulness and extra size required for loose or full garments.

Skirt patterns should be purchased by hip measure.

In choosing a pattern one should consider:

1. *Its suitability for the purpose of the garment.*
2. *Texture of the material.* A pattern suitable for serge may not look well made up in chiffon cloth and vice versa.
3. *The design of the material.* A pattern with many gores should not be chosen for plaids or materials with a design. Neither should a circular skirt pattern be chosen for decided diagonal materials (Lesson 3).
4. *The width of the material.* A garment which will cut without piecing from 52-inch material may come out badly when made from 36-inch material. The pattern states the widths of material on which that pattern can best be used.
5. *The effect of the lines of the pattern in relation to the lines of the body of the wearer.* The following suggestions will prove helpful:

*The Straight Line*

Straight lengthwise lines increase the appearance of height.

Straight crosswise lines increase the appearance of width.

*Angles*

The effect of an angle depends upon the degree of the angle. Its general effects are more moderate than a straight line or a curve. This is why the two- and three-piece skirts are usually so satisfactory.

*The Curved Line*

A curve tends to increase the width effect and shorten the height effect.

### *To Modify the Effects of a Line*

Unbroken lines give the appearance of height and width. By breaking a continuous lengthwise line with a yoke, ruffles, or draping, the general appearance of the wearer is shortened. By breaking the lines going around the body with seams, a semi-yoke, or plaits, the appearance of the width of the body is decreased. On this account the skirt with many gores is particularly becoming to the stout figure.

### *The High Waist-line*

Most figures look better with at least a slightly raised waist-line. However, a woman who is stout and short-waisted should not choose a high waist-line and should always select a pattern whose lines emphasize her height.

### *The Outside Belt*

The wider the belt the larger the appearance of the waist, and the narrower the belt the smaller the appearance of the waist. If a wide belt is desired by a woman with a large waist, it is usually best to break the line going around the waist by straps or buttons, or in some manner in vogue from time to time. If the broken line is not desired, the shape of the belt should be more pointed toward the center-front and back.

### *The Girdle*

If a girdle is worn, the shape of the girdle as well as the width, as above explained, will determine its effect. A rounding girdle will increase the appearance of size, while a pointed girdle decreases the appearance of size.

### *The Yoke*

A pointed yoke will not cut off the height to any great extent, and is very becoming to the large woman. It should, however, be avoided by the small woman, as it tends to decrease the general appearance of size. The round yoke will shorten the appearance of the wearer.

### *Drapery*

The line and position of the drapery determine its effect. The long, sweeping, close-fitting folds and drapery tend to give the appearance of height and reduce the appearance of width, while the hip drapery or puffs decrease the appearance of height and increase the appearance of width.

### *Plaits*

A few plaits always break the line of a garment and tend to increase the appearance of height and decrease the appearance of width. Many plaits in succession, however, *increase* the appearance of *width* as well as height.



### *The Tunic*

The tunic is becoming to the average woman, if she chooses such lines as her figure demands. A study of the effects of lines will clearly indicate the style of tunic which should be worn.

### *Ruffles*

Ruffles going around the garment decrease the appearance of the height and increase the appearance of width.

### *Panels*

The panel and gored skirt is the friend of the large woman. However, a broad panel is not so becoming to very large figures, who should choose a reasonably narrow one to give the best effect.

### *Trimming-bands*

Trimming-bands around the skirt decrease the appearance of height and increase the appearance of width if they are carried entirely around the garment. If the bands are broken at intervals, the appearance of width is modified.

## LESSON 10—STUDY OF THE PATTERN

1. Identify every portion and write the name and number of the pattern on each part of same, as it saves any possible confusion.
2. If the pattern is wrinkled, iron each piece. Any part not required put back into its envelop or lay it aside.
3. Study each mark and perforation until thoroughly familiar with its purpose.
4. The following suggestions will give an idea of the main points for which to look:

(A). *Seam Margins* are found by a line of perforations, or by notches, or the width of the seam is stated on the pattern.

If a seam is desired and no margin has been left, always cut far enough outside of the edge of the pattern to make provision for seam joinings. For instance, if a portion of the pattern is shown to be cut on a fold of the material and the material is not wide enough, a seam must be allowed. (Illustration II-10, Lesson 3.)

If a seam margin has been left on the centers of a pattern and no seam is desired, fold back the seam margin before laying on to the material.

(B). *Hem and Facing*. If directed to either hem or face the garment decide which is preferred. If facing is desired, no other provision other than the correct length and  $\frac{3}{4}$  of an inch for the seam joining of the facing is necessary.

If a hem is desired and the pattern does not allow for same, make the hem allowance on the material, not on the pattern.

When the pattern states the garment is to be faced, do not attempt to hem it, as the pattern probably has been drafted on lines which will not turn well for a hem.

(C). *Cutting and Trimming Lines.* Study the cutting and trimming perforations and then cut exactly on the line which the instructions have given.

### Lesson 11—PATTERN MEASUREMENTS

The commercial paper pattern is constructed according to model measurements. Unless the persons using the patterns are perfect models, they should change the patterns to their own proportions, lines, measurements, and individual requirements. In order to do this, not only must the body measurements be ascertained as in Chapter III, but the measurements of the model patterns as well.

In studying body measurements (Chapter III) one learns that the distance between certain points of the body constitutes a given line. There are corresponding points on the pattern constituting the same lines measured on the body.

### Lesson 12—TO PREPARE THE PATTERN TO BE MEASURED

(A). Identify every portion of the pattern as taught in Lesson 10, and mark all margins and seam outlets. *Measure only between the marked margins and marked seam outlets.*

(B). Place the pattern flat on the table matching all notches. (Illustrations IV-1, 2, and 3.)

(C). Mark and measure the lines of the pattern, proceeding in the following manner:

### Lesson 13—WAIST MEASUREMENTS

#### *To Mark the Bust-line (Illustration IV-1)*

1. Begin at the tip of the bust on the side line. The tip of the bust is located at the top of the front dart, or, if there are no darts, it is found at the most curved portion of the side-front line (A). Mark straight across the center-front portion of the pattern to the center-front line.

2. Carry this line from the tip of the bust to the shoulder-blade line. The shoulder-blade line passes through the rounding curve of the side-back line.

3. Carry the shoulder-blade line straight across the center-back portion to the center-back line.

This makes the dividing line of the entire pattern.

### *The Bust Measure*

Bust lines are not measured. The pattern-makers' word must be accepted that the pattern has been drafted for the size bust that has been marked for it. There are, however, but few garments which have exactly the same bust measure as the wearer, as an allowance for ease and fulness is usually made on the pattern for the garment.

#### *To Mark the Waist-line*

The pattern is either notched or has perforations at the waist-line, or it may mark the waist-line at no point except under the arm. If the garment comes into a belt at the waist-line, often only  $\frac{3}{8}$  of an inch margin is allowed below the waist-line.



Illustration IV-1

### *Waist-line Measure*

The pattern-makers usually state the waist measure of their patterns. If not stated, deduct ten inches from the bust measure stated on the pattern and this is approximately the waist measure. All pattern-makers will give either exact or approximate measures of bust, waist, and hips.

#### *To Mark the Shoulder-line*

Mark the back shoulder seam from neck outlet to arm-seye outlet.

### *Shoulder Measurement*

Measure the marked shoulder seam from outlet to outlet.

#### *To Mark the Chest-line*

Keep the center-fronts straight. Mark a straight line across the pattern midway between the front shoulder seam and the curve leading to the underarm.

*Chest Measurement*

Measure the chest-line from center-fronts to arm-scyce outlets.

*To Mark the Across Back Line*

Carry a straight line across the pattern, midway between the back shoulder seam and the curve leading to the underarm.

*Across Back Measurement*

Measure from the center-back to the margin of the arm-scyces.

*Center-front Measurements*

1. Measure from the margin of the neck-line down the center-front of the pattern to the waist-line.

2. Note the division at the bust-line. The upper measurement constitutes the *Neck to Bust-line Measurement* (B). The lower measurement is the *Bust-line to Waist-line Measurement* (C).

*Center-back Measurements*

1. Measure from the neck margin down the center-back of the pattern to the waist-line.

2. Note the division at the shoulder-blade line. The upper measurement constitutes the *Neck to Shoulder-blade Line Measurement* (D). The lower measurement is the *Shoulder-blade Line to Waist-line Measurement* (E).

*Side-front Measurements*

1. Measure from the center of the shoulder seam, bringing the tape measure downward over the side line to the tip of the bust and to the waist-line.

2. Note the division at the tip of the bust. The upper measurement constitutes the *Shoulder to Tip of Bust Measurement* (F). The lower measurement is the *Tip of Bust to Waist-line Measurement* (G).

*Side-back Measurement*

1. Measure from the center of the shoulder-line, bringing the tape measure downward over the side-line to the waist-line.

2. Note the division at the shoulder-blade line. The upper measurement constitutes the *Shoulder to Shoulder-blade Line* (H), and the lower measurement is the *Shoulder-blade Line to Waist-line* (side measurement) (I).

*The Underarm Measurement*

Measure the underarm seam from the arm-scyce margin to the waist-line (J).



### *The Front Arm-scy Measurement*

Measure just inside the outlet from the front shoulder seam to the underarm seam.

### *The Back Arm-scy Measurement*

Measure just inside the outlet from the back shoulder seam to the underarm seam.

## LESSON 14—SLEEVE MEASUREMENTS (Illustration IV-2)

1. Measure both the upper and lower portions between the seam margins at the elbow-line.
2. Measure 4 inches above the elbow.
3. Measure 4 inches below the elbow.
4. Measure 1 inch below the top of the underarm seam.
5. Measure at the wrist-line.
6. Measure from the top of the sleeve to the elbow.
7. Measure from the elbow to the wrist, following the back line of the sleeve.
8. Measure the front seam of the sleeve from the top of the seam to the elbow.
9. Measure the front seam of the sleeve from elbow to wrist.

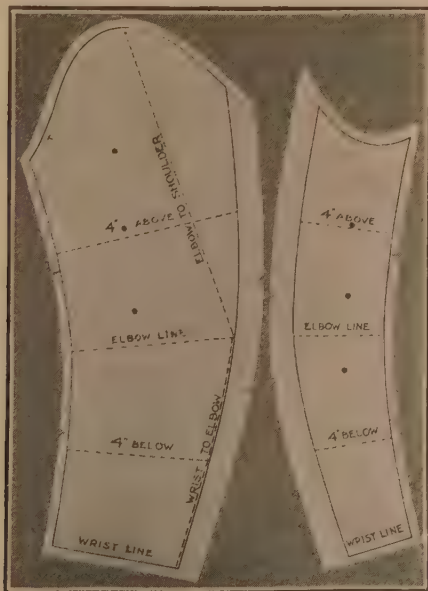


Illustration IV-2

### Lesson 15—THE COLLAR MEASUREMENTS (Illustration IV-3)

1. Measure the lower collar-line on the outlet seam from center-front to center-back, marking the division at the side line.



Illustration IV-3

2. Measure the upper collar-line on the outlet seam

from center-front to center-back marking the division at the side line.

3. Measure the height of the collar at the center-front, the side, and the center-back. Measure only between the upper and lower seam outlets.

For the flat or roll collar, the neck line only is measured.

### Lesson 16—SKIRT MEASUREMENTS

A skirt pattern is not measured but its proportions are found in the following manner:

1. The *Hip Measure* is stated on the pattern.

2. The *Waist Measure* is stated on the pattern.

3. The *Front Measure* is stated on the pattern.

4. The *Side Measurement* on the average pattern is usually found by adding one inch to the given front measure. A half-inch more is added to extra large and a half-inch less to extra small sizes.

5. The *Back Measurement* unless stated on the pattern is found by following the same directions as given for finding side measurement.

6. *Waist to Hip Length* is stated on the pattern.

### Lesson 17—TABLE OF APPROXIMATE SIZES OF PROPORTIONATE MEASUREMENTS OF PATTERNS

#### LADIES' MEASUREMENTS

#### *Skirt Measurements*

	22	24	26	28	30	32	34	36	38	40
Waist.....	22	24	26	28	30	32	34	36	38	40
Hips.....	36	38	40	42	44	46½	49	51½	54½	57½
Waist to Hips.....	6½	6½	6½	6½	6½	6½	6½	6½	6½	6½
Center-front.....	39	39	39	39	39	39	39	39	39	39
Center-back.....	40	40	40	40	40	40	40½	40½	41	41
Sides.....	39½	39½	39½	40	40	40	40½	40½	41	41

## Waist Measurements

Bust.....	32	34	36	38	40	42	44	46	48	50
Waist.....	22	24	26	28	30	32	34	36	38	40
Shoulder.....	5 $\frac{1}{4}$	5 $\frac{3}{8}$	5 $\frac{1}{2}$	5 $\frac{5}{8}$	5 $\frac{3}{4}$	5 $\frac{7}{8}$	6	6 $\frac{1}{8}$	6 $\frac{1}{4}$	6 $\frac{3}{8}$
Chest.....	13	13 $\frac{1}{2}$	14	14 $\frac{1}{2}$	15	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$	17	17 $\frac{1}{2}$
Across Back.....	12 $\frac{1}{2}$	13	13 $\frac{1}{2}$	14	14 $\frac{1}{2}$	15	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$	17
<b>Center-front</b>										
Neck to Bust-line...	9 $\frac{1}{4}$	9 $\frac{3}{8}$	9 $\frac{1}{2}$	9 $\frac{5}{8}$	9 $\frac{3}{4}$	9 $\frac{7}{8}$	10	10 $\frac{1}{8}$	10 $\frac{1}{4}$	10 $\frac{3}{8}$
Bust-line to Waist...	6 $\frac{1}{4}$	6 $\frac{3}{8}$	6 $\frac{1}{2}$	6 $\frac{5}{8}$	6 $\frac{3}{4}$	6 $\frac{7}{8}$	7	7 $\frac{1}{8}$	7 $\frac{1}{4}$	7 $\frac{3}{8}$
<b>Center-back</b>										
Neck to Shoulder- blade Line.....	7 $\frac{3}{4}$	7 $\frac{7}{8}$	8	8	8	8 $\frac{1}{8}$	8 $\frac{1}{8}$	8 $\frac{1}{4}$	8 $\frac{3}{8}$	8 $\frac{3}{8}$
Shoulder-blade Line to Waist-line (Center).....	7 $\frac{1}{4}$	7 $\frac{3}{8}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$
<b>Side-front</b>										
Shoulder to Tip of Bust.....	11 $\frac{3}{4}$	11 $\frac{7}{8}$	12	12 $\frac{1}{8}$	12 $\frac{1}{4}$	12 $\frac{3}{8}$	12 $\frac{1}{2}$	12 $\frac{5}{8}$	12 $\frac{3}{4}$	12 $\frac{7}{8}$
Tip of Bust to Waist	6	6 $\frac{1}{8}$	6 $\frac{1}{4}$	6 $\frac{3}{8}$	6 $\frac{1}{2}$	6 $\frac{5}{8}$	6 $\frac{3}{4}$	6 $\frac{7}{8}$	7	7 $\frac{1}{8}$
<b>Side-back</b>										
Shoulder to Shoul- der-blade Line...	7 $\frac{1}{4}$	7 $\frac{3}{8}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$	7 $\frac{3}{4}$	7 $\frac{3}{4}$	7 $\frac{7}{8}$	7 $\frac{7}{8}$
Shoulder-blade Line to Waist (Side)...	7 $\frac{1}{4}$	7 $\frac{3}{8}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{1}{2}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$	7 $\frac{5}{8}$
Underarm.....	8 $\frac{1}{2}$	8 $\frac{1}{2}$	8 $\frac{1}{2}$	8 $\frac{1}{2}$	8 $\frac{3}{8}$	8 $\frac{3}{8}$	8 $\frac{1}{4}$	8 $\frac{1}{4}$	8 $\frac{1}{8}$	8 $\frac{1}{8}$
Arm-seye, (Front)...	8 $\frac{1}{4}$	8 $\frac{1}{2}$	8 $\frac{3}{4}$	9	9 $\frac{1}{4}$	9 $\frac{1}{2}$	9 $\frac{3}{4}$	10	10 $\frac{1}{4}$	10 $\frac{1}{2}$
(Back).....	6 $\frac{3}{4}$	7	7 $\frac{1}{4}$	7 $\frac{1}{2}$	7 $\frac{3}{4}$	8	8 $\frac{1}{4}$	8 $\frac{1}{2}$	8 $\frac{3}{4}$	9
Around Arm at Elbow.	10 $\frac{1}{8}$	10 $\frac{5}{8}$	11	11 $\frac{3}{8}$	11 $\frac{3}{4}$	12 $\frac{1}{8}$	12 $\frac{1}{2}$	12 $\frac{7}{8}$	13 $\frac{1}{4}$	13 $\frac{1}{2}$
<b>Lengthwise</b>										
Shoulder to Elbow.	14 $\frac{3}{4}$	14 $\frac{7}{8}$	15	15 $\frac{1}{8}$	15 $\frac{1}{4}$	15 $\frac{3}{8}$	15 $\frac{1}{2}$	15 $\frac{5}{8}$	15 $\frac{3}{4}$	15 $\frac{7}{8}$
Elbow to Wrist.....	10 $\frac{1}{2}$	10 $\frac{1}{2}$	10 $\frac{1}{2}$	10 $\frac{5}{8}$	10 $\frac{5}{8}$	10 $\frac{3}{4}$	10 $\frac{3}{4}$	10 $\frac{7}{8}$	10 $\frac{7}{8}$	11
Neck Size.....	12	12 $\frac{1}{2}$	13	13 $\frac{1}{2}$	14	14 $\frac{1}{2}$	15	15 $\frac{1}{2}$	16	16 $\frac{1}{2}$

## MISSES' MEASUREMENTS

Age . . . . .	14	16	18	20
Bust . . . . .	32	34	35½	37
Shoulder . . . . .	5⅛	5¼	5⅜	5½
Chest . . . . .	12¾	13¼	13¾	14¼
Across Back . . . . .	12½	13	13½	14
Center-front . . . . .	14½	15	15½	16
Center-back . . . . .	14	14½	15	15½
Side-front . . . . .	16½	17	17½	18
Side-back . . . . .	15	15½	16	16½
Underarm . . . . .	7¾	8	8¼	8½
Arm-scy, (Front) . . . . .	7¼	7½	7¾	8
(Back) . . . . .	6¾	7	7¼	7½
Elbow . . . . .	10⅝	11	11⅜	11¾
Lengthwise, Shoulder to Elbow . . . . .	13¾	14	14¼	14½
Elbow to Wrist . . . . .	9¾	10	10¼	10½
Inside Measurement . . . . .	18	18½	19	19½
Neck Size . . . . .	12	12½	12¾	13
Hips . . . . .	34½	36½	37½	38½
Waist . . . . .	25	24½	24½	25
Center-front . . . . .	32½	35	37	38
Center-back . . . . .	33½	36	38	39
Sides . . . . .	33	35½	37½	38½
Waist to Hips . . . . .	6	6	6	6

## GIRLS', JUNIORS', AND CHILDREN'S MEASUREMENTS

Age . . . . .	2	4	6	8	10	12	14	16
Breast . . . . .	21½	23	24½	26	27½	29	30½	32
Shoulder . . . . .	3¼	3½	3¾	4	4¼	4½	4¾	5
Chest . . . . .	9⅞	10⅜	10⅞	11⅜	11⅞	12⅜	12⅞	13⅜
Across Back . . . . .	9½	10	10½	11	11½	12	12½	13
Center-front . . . . .	10	10½	11	11½	12¼	13	13¾	14½
Center-back . . . . .	10½	11	11½	12	12¾	13½	14¼	15
Side-front . . . . .	10½	12	12½	13	13¾	14½	15¼	16
Side-back . . . . .	11	11½	12	12½	13¼	14	14¾	15½
Underarm . . . . .	5¾	6	6¼	6½	7	7½	8	8½
Arm-scy, (Front) . . . . .	6¼	6½	6¾	7	7¼	7½	7¾	8
(Back) . . . . .	5¼	5½	5¾	6	6¼	6½	6¾	7
Length								
Shoulder to Elbow . . . . .	7½	8	8½	9	9½	10	10½	11
Elbow to Wrist . . . . .	6	6½	7	7½	8	8½	9	9½
Neck Size . . . . .	11	11¼	11½	11¾	12	12¼	12½	12¾
Waist . . . . .	21	22¼	23½	25	26	27	28	29
Center-front . . . . .	11¾	13½	15¼	17	20	23	26	30
Center-back . . . . .	12¼	14	15¾	17½	20½	23½	26½	30½
Sides . . . . .	12¼	14	15¾	17½	20½	23½	26½	30½



## LESSON 18—SPECIFICATIONS FOR FITTING

*To Figure the Specifications for Fitting Patterns*

1. Obtain the body measurements (Chapter III).
2. Obtain the pattern measurements (Lessons 11 to 17).
3. The difference between the measurements of the body and the size of the pattern constitutes the specifications of the amount to be fitted.

In figuring the lengths of loose waists an extra allowance has usually been made by the pattern-makers for blouse. Below is given the form usually used in obtaining the Specifications for Fitting.

<i>Waist</i>	Body Measure- ments	Pattern Measure- ments	Specifica- tions for Fitting
Bust.....	36	36	0
Waist.....	28	26	+2
Shoulder.....	6½	5½	+1
Chest.....	14	14	0
Across Back.....	13½	13½	0
Center-front			
Neck to Bust-line.....	10½	9½	+1
Bust-line to Waist-line.....	7½	6½	+1
Center-back			
Neck to Shoulder-blade Line.....	8¾	8	+¾
Shoulder-blade Line to Waist-line...	7½	7½	0
Side-front			
Shoulder to Tip of Bust.....	13	12	+1
Tip of Bust to Waist-line.....	7	6¼	+¾
Side-back			
Shoulder to Shoulder-blade Line....	8¼	7½	+¾
Shoulder-blade Line to Waist-line...	7½	7½	0
Underarm.....	9	8½	+½
Arm-scyce			
(Front).....	9¾	8¾	+1
(Back).....	8	7¼	+¾

The entire method is simply a process of adding or subtracting the difference between the body and pattern measurements.

Sleeves and collars are figured in exactly the same manner.

Skirt alterations are figured from the desired length instead of the floor length. For instance: should one measure 44 inches to the floor

for the front measure and wish the skirt to hang 7 inches from the floor, a skirt 37 inches in length is figured. If the pattern is drafted 41 inches finished length, a 4-inch alteration is required.

Below is given a form by which to figure necessary alterations for skirts:

	Model's Measure- ments	Length from Floor	Length Desired	Pattern Measure- ments	Specifica- tions for Fitting
Hips.....	44			41	+3
Waist.....	28			29	-1
Waist-line to Hips...	6½			6½	0
Front.....	44	-7	37	41	-4
Back.....	45	-7	38	42	-4
Sides.....	45	-7	38	42	-4

### Lesson 19—PATTERN ALTERATIONS

The pattern should always be fitted to the figure before the garment is cut out. This means economy of time, labor, and materials. One is then also assured a perfect fitting garment before the material has been cut into.

1. Study carefully the list of measurements to be obtained. Learn just what constitutes each of the specific lines on the body, where to find, and how to measure over each of them. This is fully covered in Chapter III.

2. Measure these same lines on the pattern (Lesson 12) or refer to the table of Pattern Measurements (Lesson 17).

3. Obtain the specifications for any alterations to be made (Lesson 18).

4. The following lesson teaches how and where to make necessary alterations on the pattern.

### Lesson 20—TO ALTER PATTERNS FOR FITTED GARMENTS

(Such as linings, waists, tailored coats, Princess slips, brassières, etc.)

*When the Pattern Is Too Large or Too Small* (Illustration IV-4)

The alteration for bust size is made only on the side-front, side-back, and shoulder-lines of the pattern.

1. Learn the exact amount of alteration required to enlarge or reduce the bust measure of the pattern to fit the figure.

2. Divide the number of inches of the alteration by the number of edges to be altered. This will give the correct proportion of extension or reduction to make on each edge of the seams. For instance: should

one wish to enlarge or reduce the bust measure two inches on the pattern, extend or fold back the edges of each side-front, side-back, and shoulder-line  $\frac{1}{4}$  inch. (Illustration IV-4.)

The amount of extension or reduction is made a uniform amount the entire length of the side-front, side-back, and shoulder-lines.

This bust size is always adjusted before any other portion of the pattern is measured.

*If the Waist-Line Is Too Large or Too Small*

Start at the waist-line and extend or fold back the pattern on the underarm seams one-fourth of the amount necessary to enlarge or reduce the waist-line, graduating the alteration to the bust-line. (Illustration IV-4.)



Illustration IV-4

*If the Pattern Is Too Wide or Too Narrow on the Shoulder and Is Just Right Across the Chest*

The shoulder seam will be lengthened or shortened at the arm-scy. (Illustration IV-4.)

*If the Pattern Is Too Wide or Too Narrow on Both Shoulder and Chest*

The alteration is made by extending or folding the pattern from the shoulder to the tip of the bust-line. Do not alter the front shoulder-line only, as the back shoulder-line must be altered a corresponding amount, altho the chest-line and the across back lines are altered independently of each other.

*If the Pattern Is Too Wide or Too Narrow on the Across Back Line and the Shoulders*

Alter on the side-back lines from shoulder to shoulder-blade line by extending or folding back the pattern.

*If the Pattern Is Too Long or Too Short from Neck to Bust-line*

Fold back or extend the pattern the correct amount at the chest-line (Illustration IV-5), graduating the alteration to the side-front line.

*If the Pattern Is Too Long or Too Short from Shoulder to Tip of Bust*

Fold back or extend the pattern the necessary amount on the chest-line, graduating the alteration to the center-front and to the arm-seye.

*If the Front Arm-seye Is Too Large or Too Small*

Fold back or extend the pattern on the chest-line, graduating the alteration to the side-front line.

*If the Pattern Is Too Long or Too Short from Neck to Shoulder-blade Line*

Extend or shorten the pattern on the Across Back Line (Illustration IV-5), graduating the alteration to the side-back line.

*If the Pattern Is Too Long or Too Short from Shoulder to Shoulder-blade Line*

Shorten or extend the pattern on the Across Back Line, graduating the alteration to the back arm-seye and to the center-back line.

*If the Pattern Is Too Large or Too Small in the Back Arm-seye*

Enlarge or reduce on the Across Back Line by folding back or extending the pattern the necessary amount, and graduate the alteration to the side-back line.

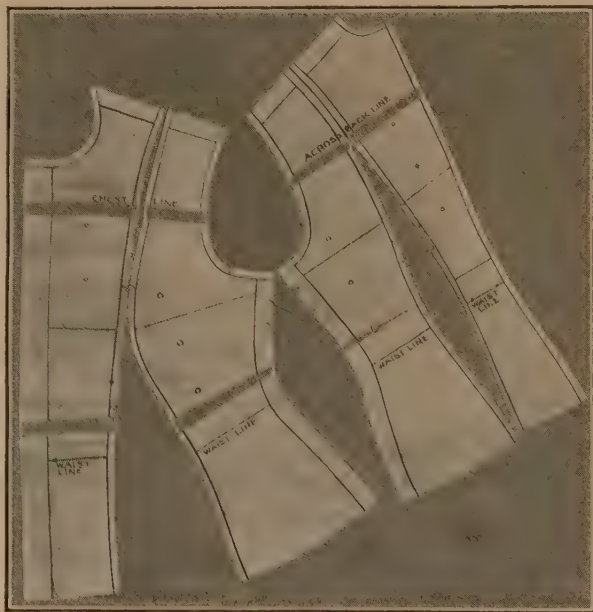


Illustration IV-5



*If the Pattern Is Too Long or Too Short-waisted from Bust-line to Waist-line, or from Tip of Bust to Waist-line, or from Shoulder-blade Line to Waist-line, or Under the Arm, or for Any Lengthwise Alteration Below the Bust and Shoulder-blade Line*

The pattern is lengthened or shortened  $1\frac{1}{2}$  inch above the natural waist-line, being careful that every alteration is graduated to the next alteration point, keeping each measurement perfect. Only the exact amount necessary is taken from or added to each line. For instance, if the center-back line measures the correct amount, no reduction or addition is made to the length of that line. If the *underarm* seam line needs  $\frac{1}{2}$  inch more length and center-front line needs  $1\frac{1}{2}$  inch more length, add those quantities to their respective lines without altering the *center-back* line. (Illustration IV-5.)

#### Lesson 21—TO ALTER FOR ROUND SHOULDERS OR PROTRUDING SHOULDER-BLADES

This alteration is made on the shoulder-blade line at the side-back line of the pattern. Graduate the alteration to the center-back line and to the underarm seam. (Illustration IV-6.)



Illustration IV-6

#### Lesson 22—FOR VERY STRAIGHT SHOULDERS OR RECEDING SHOULDER-BLADES

Alter on the same lines as for round shoulders, reducing instead of increasing the length.

#### Lesson 23—LOOSE WAIST ALTERATIONS

Loose Waists are altered the same as fitted waists. When it has no side seams upon which to alter, slash the pattern from the center of the shoulder to the waist-line and spread or fold the pattern according to instructions given in Lesson 20. However, it must be kept in mind that these alterations are for the correct proportions only and should not be brought down to the actual measurements of the body. For instance, a 36 bust size may measure 46 inches around the bust because of 10 extra inches allowed for fulness and ease. If the woman for whom the garment is made measures a 36-inch bust, the pattern requires no alteration.

## LESSON 24—ALTERATION OF SLEEVE PATTERN

Sleeves should not be cut out until the body portion of the garment has been fitted, and the seams finished. The reason is very obvious.

Suppose the shoulder seam of a garment is taken up a certain amount; unless a corresponding amount is taken out of the sleeve, the sleeve will be too full at the top. Again, suppose the garment was lengthened on the chest-line and the sleeve is plain. If no corresponding alteration is made on the front of it, this sleeve will not be large enough to reach from the shoulder seam to the correct place under the arm, and a good fit could not be expected. Therefore, every alteration made in arm-scy, shoulder, or underarm seams of the garment or pattern must have a corresponding alteration in the same place, the same manner, and the same amount on the pattern of the sleeve.

Sleeves must be fitted the exact length desired, and so that they fit at the arm-scy, elbow, four inches above the elbow, four inches below the elbow, and at the wrist. Should the sleeves be closed at the wrist, the bottom of the sleeves is fitted according to the hand measurement. If the sleeves are open at the wrist with a placket, cuff, or fulness, to allow the hand to pass through, then the wrist measurement is used.

## ALTERATION FOR ARM-SCYE OF SLEEVE PATTERN

In altering the arm-scy of the garment there are four different lines on which to alter, viz.:

1. Shoulder alteration, made on the shoulder seam.
2. Underarm alteration, made on the underarm seams.
3. Front arm-scy alteration, made on the chest-line.
4. Back arm-scy alteration, made on the across back line.

The corresponding places are to be altered on the sleeves a corresponding amount and in exactly the same manner. By altering according to this method it is found that no matter how many alterations are made in the arm-scy of the garment, or on the pattern of the garment, one is able to match the top of the sleeves at the correct place and bring the underarm seam to the right line, and keep the amount of fulness in the sleeve which it is intended to have.



Illustration IV-7

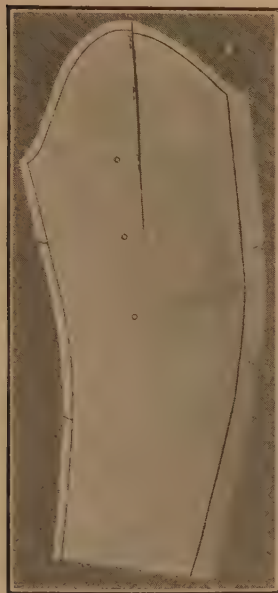


Illustration IV-8

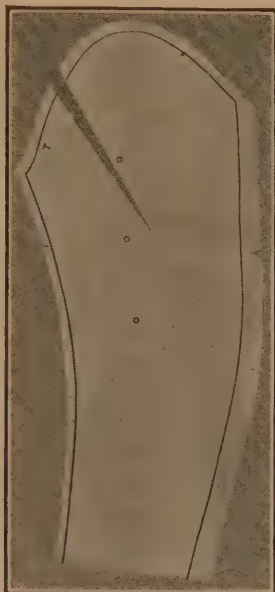


Illustration IV-9

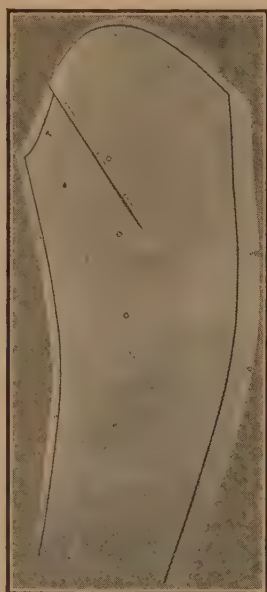


Illustration IV-10

*If the Shoulder Seam Has Been Altered (Illustrations IV-7 and 8)*

Slash the sleeve pattern at the top of the sleeve and alter the same amount added or taken from the shoulder seam, graduating the alteration to four inches above the elbow. When a slash has been made in the pattern the alteration should continue until the pattern lies flat or else allowance made for the curve of the pattern.

*If the Front Arm-scy of the Garment Has Been Altered (Illustrations IV-9 and 10)*

Make a corresponding alteration on the top portion of the sleeve four inches to the front of the underarm seam, graduating the alteration toward the center of the sleeve to about four inches above the elbow.



Illustration IV-11

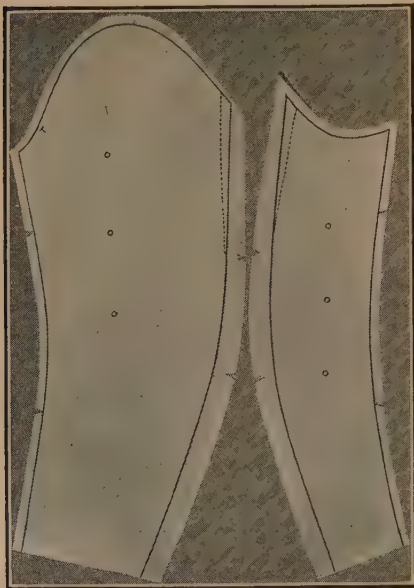


Illustration IV-12



Illustration IV-13

*If the Back Arm-seam Has Been Altered* (Illustrations IV-11 and 12)

Make a corresponding alteration on the back seam of the sleeve, graduating the alteration to 4 inches above the elbow.

*If the Underarm Seam Has Been Altered* (Illustrations IV-13 and 14)

Make a corresponding alteration on the front seam of the sleeve, graduating the alteration to 4 inches above the elbow.

#### TO ALTER THE WIDTH OF THE SLEEVE

(Illustration IV-15)

1. *If the sleeve pattern is too narrow* at the elbow, 4 inches above the elbow, 4 inches below the elbow, 4 inches below the shoulder, or at the wrist, extend the pattern the necessary amount on



Illustration IV-14





Illustration IV-15



Illustration IV-16

the seams, graduating the extension to the next division line of the sleeve.

2. If the pattern is too wide at any of these lines around the sleeve, fold back the pattern on the seams the necessary amount, graduating the alteration to the amount required for the measurement of the next line of the sleeve.

#### ALTERING SLEEVE LENGTHS (Illustrations IV-16 and 17)

##### *To Lengthen or Shorten the Sleeve From Shoulder to Elbow*

Match all notches of the sleeve and fold or extend the pattern 4 inches above the elbow.

##### *To Lengthen or Shorten the Sleeve From Elbow to Wrist*

Match all notches of the sleeves. Slash the pattern 4 inches below the elbow and extend or fold the pattern to give the required length.



Illustration IV-17



Illustration IV-18



Illustration IV-19

### Lesson 25—TO ALTER THE ONE-PIECE SLEEVE (Illustrations IV-18 and 19)

The one-piece sleeve is altered the same as the two-piece sleeve (Lesson 24), except that, since it has no back seam, the alterations ordinarily falling on this seam are made by slashing the pattern toward the center of the sleeve, starting about 4 inches from the underarm of the pattern.

### Lesson 26—TO ALTER KIMONO AND RAGLAN SLEEVES

The Kimono and Raglan Sleeves have no arm-scyce altho sometimes they have a shoulder seam. Therefore, none of the alterations given in Lesson 24, other than the shoulder alteration, are required for the top portion of the sleeve.

The width and length alterations are made the same as on all other sleeves.

### Lesson 27—SPECIAL SLEEVE ALTERATIONS

#### *To Alter for Fleshy Muscle of the Arm*

Many women find that sleeves fit perfectly in the arm-scyce, but are altogether too small through the muscle of the arm.

First of all, consider where the fleshy part of the arm seems to be, whether it comes to the front of the arm or the back, or whether the flesh seems to be evenly distributed.

1. *If the flesh of the arm seems evenly distributed* (Illustration IV-20), start the alteration with nothing at the top of the seams of the sleeves, carrying the alteration downward, graduating to one-fourth of the amount necessary as the alteration reaches the line 4 inches below the shoulder. Make this adjustment on both the front and back seams.

2. *If the flesh of the arm seems to be mostly at the front of the arm*, then make the entire alteration only on the front portion of the sleeve, leaving the back portion as it is.

3. *If the flesh of the arm seems to be mostly on the back part of the arm*, alter only on the back seam of the sleeves, altering an equal amount on both the upper portion and the under portion of the sleeve seams.



Illustration IV-20

### *To Alter for a Fleshy Forearm*

Alter practically the same as for a fleshy muscle.

1. Alter the sleeve on both the upper and lower portions of the front and back seams if the flesh is evenly distributed.

2. Alter only on the front seams if the flesh seems to be to the front.

3. Alter on the back seams if the flesh seems to be to the back of the forearm.

*To alter for thin muscles, or a thin forearm*, reduce the amount in the same places as enlarged for the fleshy muscle or fleshy forearm.

### Lesson 28—TO ALTER CUFF PATTERNS

Cuff alterations are made to correspond to the alterations which are made at the bottom of the sleeves. If the seams at the bottom of the sleeves have been taken in or let out, the cuff pattern should be taken in or let out the same amount and on the same lines, unless it interferes with a point of the cuff. In the latter instance the alteration is made at each side of the points of the cuff.

### LESSON 29—ALTERATION OF COLLAR PATTERNS

Collar alterations are studied in two classes. The High, Close-fitting Collar, and the Roll, Flare, or Flat Collar. To have the collar fit one's neck is more or less of an individual problem, for unless it is fitted according to the individual requirements there is usually some trouble in wearing it.

#### *To Alter a High Collar Pattern*

1. If a collar is too large or too small, divide the amount of the alteration in half. Set in a piece to enlarge, or lay in a fold to reduce at the center-front and on each end of the collar. This keeps the collar in perfect shape. (Illustrations IV-21 and 22.)

2. If the collar is *too large or too small from center-front to side line* and just right from the side line to the center-back, make all alterations on the center-front of the collar, making none on the ends of the collar. (Illustrations IV-23 and 24.)

3. If the collar is just right from the center-front to side line, and *too large or too small from side line to center-back*, make the alteration only at the ends of the collar, and none in the center-front. (Illustrations IV-25 and 26.)

4. If the collar is the right size at the lower line, but is *too large or too small at the upper line*, alter on the side-front and side-back lines of the collar, graduating the alteration from the amount necessary to alter at the top down

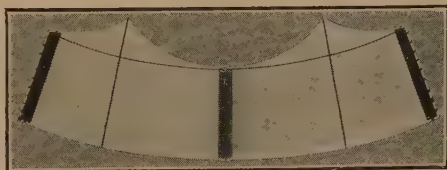


Illustration IV-21

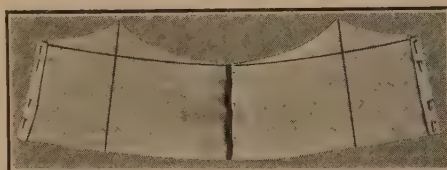


Illustration IV-22



Illustration IV-23

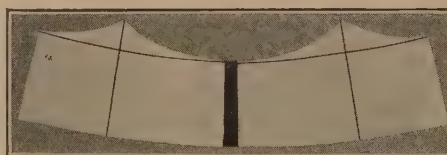


Illustration IV-24

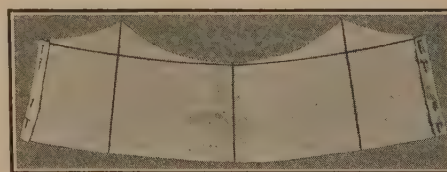


Illustration IV-25



Illustration IV-26



to nothing at the bottom. (Illustrations IV-27 and 28.)

5. If a collar fits at the upper line, but is *too large or too small at the lower line*, reverse the process, making the alterations on the side-front and side-back lines, but altering from the bottom of the collar, graduating to nothing at the top. (Illustrations IV-29 and 30.)



Illustration IV-27



Illustration IV-28

6. If a collar is *too high or too low*, make the alteration to heighten or lower on a straight line through the center of the collar, never on the edges. (Illustrations IV-31 and 32.)



Illustration IV-29

7. If a collar is *too high or too low in the back*, and just the right height in front, graduate the alteration from center-back to nothing at the front. (Illustrations IV-33 and 34.)



Illustration IV-30

8. If the collar is right at the back and *too high or too low in front*, place the amount of the alteration in the center-front of the collar and graduate to nothing at the ends. (Illustrations IV-35 and 36.)

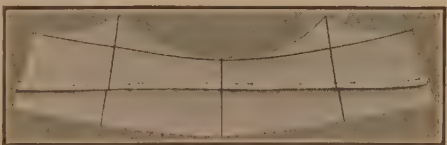


Illustration IV-31

#### *To Alter the Flat or Roll Collar* (Illustrations IV-37 and 38)

The Flat or Roll Collar is a very easy portion of the garment to alter, as no alterations are made on the center-front or center-back.

The only alterations necessary are the same as in the neck and shoulder of the garment, making the alterations in the corresponding place and amount.

1. If an alteration is made in the neck of the garment, the same

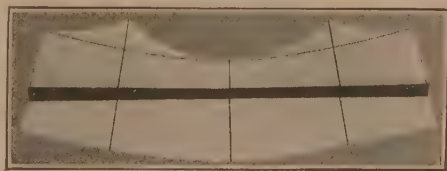


Illustration IV-32

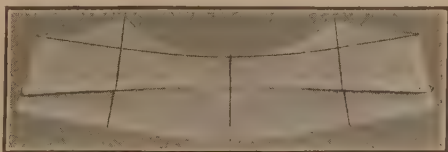


Illustration IV-33

alteration should also be made in the corresponding place at the neck of the collar pattern.

2. If an alteration is made in both the neck and the shoulder of the garment, corresponding alterations should be made in the neck and shoulder of the collar pattern.

3. If an alteration is made in the shoulder only of the garment, a corresponding alteration is made on the outside edge of the collar, not changing the neck-line of the collar pattern.

Care must be taken not to alter through the point of a collar. If the alteration falls there, make it either to the front or the back of the point.



Illustration IV-34

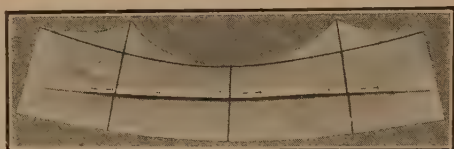


Illustration IV-35

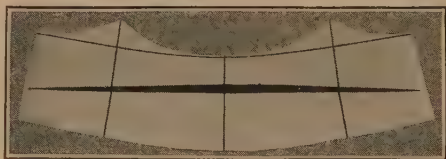


Illustration IV-36



Illustration IV-37

## Lesson 30—ALTERATION OF SKIRT PATTERNS (Illustration IV-39)

### *The Straight Skirt*

The Straight Skirt has straight lines from the top to the bottom, and has neither waist-line nor hip-line.

The width of the skirt depends on the number of breadths used.

The straight skirt is adjusted at the waist-line by tucks, gathers,

shirring, plaits, cordings, or any method in vogue.

In cutting a straight skirt without a pattern it requires a greater length than simply the desired length of the finished skirt. In order to have the skirt hang evenly, the following allowances must be made:

1. Allow  $\frac{3}{8}$  of an inch margin for the top of the skirt.

2. Allow double the amount of a heading or ruffle if a heading or ruffle is desired.

3. Allow the number of inches which the skirt is to be raised above the natural waist-line.

4. Allow the length of the skirt to the finished back measure, or to the longest point of the finished skirt. If one desire a 41-inch front, and 42-inch back, do not cut the skirt to the 41-inch length and have it too short in the back, but rather cut it to the 42-inch length, and turn the skirt up at the bottom to the desired length.

5. Allow  $\frac{1}{2}$  of an inch for each time the garment is adjusted around the body. For instance, if there are three rows of shirrings around the body, allow  $\frac{1}{2}$  an inch for each row of

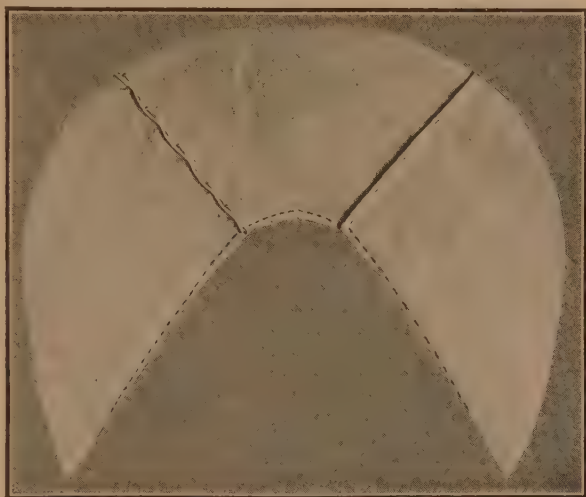


Illustration IV-38

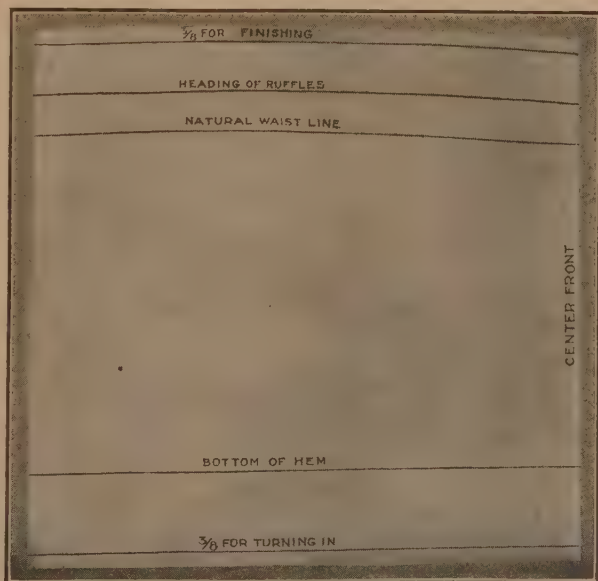


Illustration IV-39

shirring, making the garment  $1\frac{1}{2}$  inch longer than the required measurement. In this way one eliminates the drawing up at the hips and back, making the skirt shorter than it was intended to be.

6. If a hem is desired, allow its width.

7. Allow  $\frac{3}{8}$  of an inch for the lower margin.

#### *To Alter the Straight Skirt*

Any alteration in length of the straight skirt is made at the bottom unless of bordered material, or flouncing, when the alterations must necessarily be at the top instead of at the bottom.

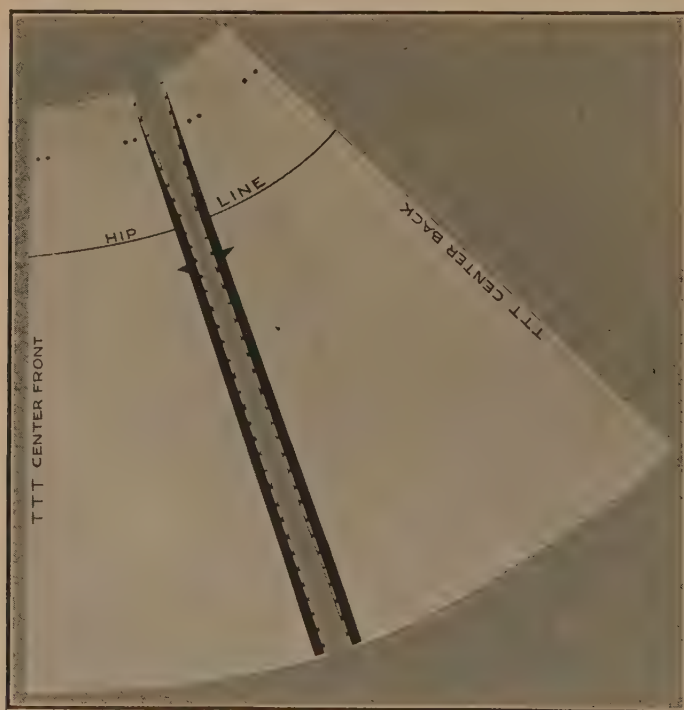


Illustration IV-40

#### *Altering the Piece Skirt*

The Piece Skirt has only the side line on which to alter. Do not alter on the center-front or center-back lines to enlarge or reduce the pattern.

1. Mark the regulation waist-line. The pattern-makers will state or show this plainly on their patterns. If they do not, measure the width of the belt pattern which accompanies the skirt pattern and this will give the height of the waist-line.

2. Measure the number of inches below the natural waist-line to which



the pattern-makers state they have drafted the hip measure. Mark this hip-line entirely around the pattern, as it will be the line to and from which to make the alterations on both a Piece and a Gored Skirt.

*If the Hip Measure of the Pattern Is Too Small (Illustration IV-40)*

Extend the pattern one-quarter of the amount of the required alteration, carrying the extension a uniform amount from the hip-line to the bottom of the skirt and graduate alteration to correct waist-line.

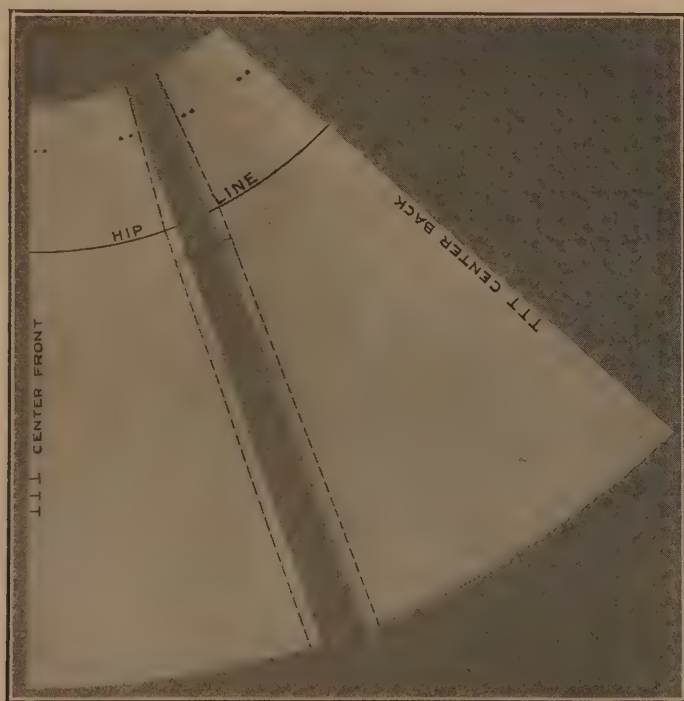


Illustration IV-41

*If the Hip Measure Is Too Large (Illustration IV-41)*

Fold the pattern a uniform width of one-quarter of the necessary alteration, folding back from the hip-line to the bottom of the skirt and graduate the alteration to the waist-line.

*If the Waist Measure Is Just Right and the Hips Are To Be Enlarged or Reduced (Illustrations IV-40 and 41)*

Make no alteration at the waist-line, but begin at the hips and fold back or extend the pattern, graduating the line to nothing as it approaches the waist-line.

*To Enlarge the Waist Measure*  
(Illustrations IV-42 and 43)

1. Enlarge the pattern at the waist-line at the side line of the skirt, extending one-fourth of the amount necessary for the entire enlargement of the waist-line. Enlarge on both the front (Illustration IV-42) and back lines (Illustration IV-43).

2. Graduate the alteration from the top line of the skirt through the extension at the waist-line to the hip-line. It is obvious that one can alter only when the side line is an angle.

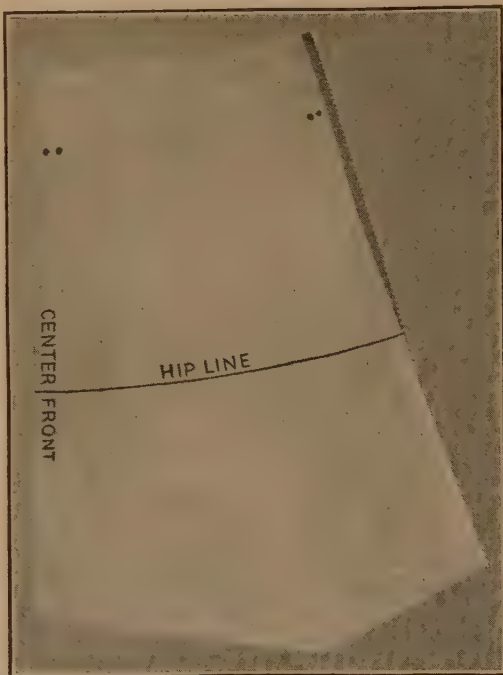


Illustration IV-42

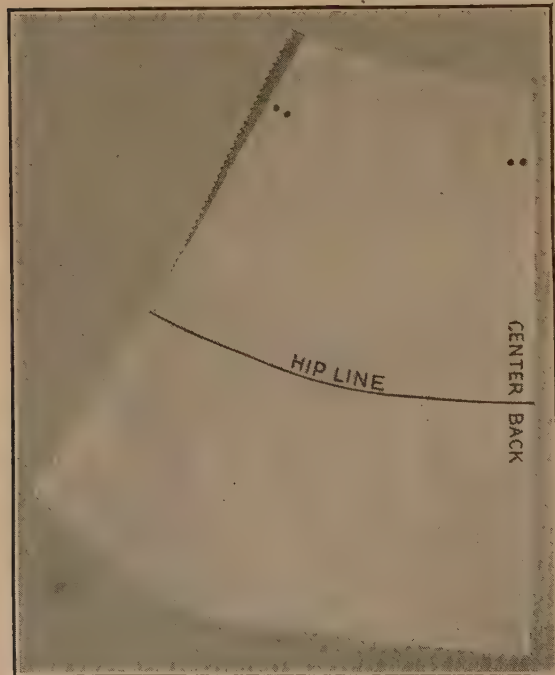


Illustration IV-43

*To Reduce the Waist Measure*

(Illustrations IV-44 and 45)

1. Slash the pattern and fold at the waist-line, folding back one-fourth of the amount necessary to make the entire reduction. It is essential that an equal amount be taken from both the front (Illustration IV-44) and back gores (Illustration IV-45).

2. Graduate the alteration from the top of the skirt to the hip-line.

*To Alter a Gored Skirt Pattern (Illustrations IV-46 and 47)*

A gored skirt pattern is very easy to alter and its greater number of seams makes it a desirable skirt for women whose figure requirements demand a number of alterations.

Do not alter the center-front or the center-back line of a gored skirt pattern. Do not alter on any straight line, but make the alterations only on the angles.

The rule for gored skirt alterations is as follows:

Divide the number of inches of the required alteration by the number of angles upon which to alter. Every seam has two edges, therefore there are twice the number of places as there are alteration seams.

All reductions and enlargements of the gored skirt pattern are made exactly as taught in detail in the Piece Skirt alterations.

*To Fit a Circular Skirt Pattern When Both Hips and Waist-line Are an Equal Amount Too Small (Illustration IV-49)*

1. Lay the pattern on a long straight strip of paper.

2. Make a uniform extension of one-fourth of the amount to be altered, carrying the extension from top to bottom of both the center-front and center-back lines.

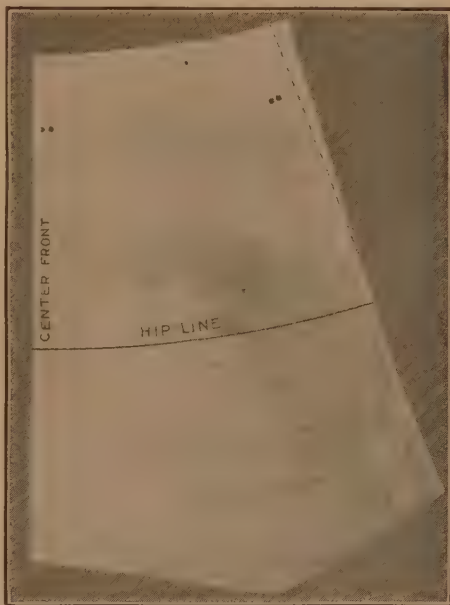


Illustration IV-44



Illustration IV-45

*To Fit a Circular Skirt Pattern When the Pattern Is Too Large an Equal Amount at Both Waist-line and Hips*

(Illustration IV-48)

Fold back the pattern one-fourth of the amount of the necessary alteration, making the fold a uniform width from top to bottom of both the center-front and center-back lines.

Dotted line on Illustration IV-48 shows where pattern is to be folded back.

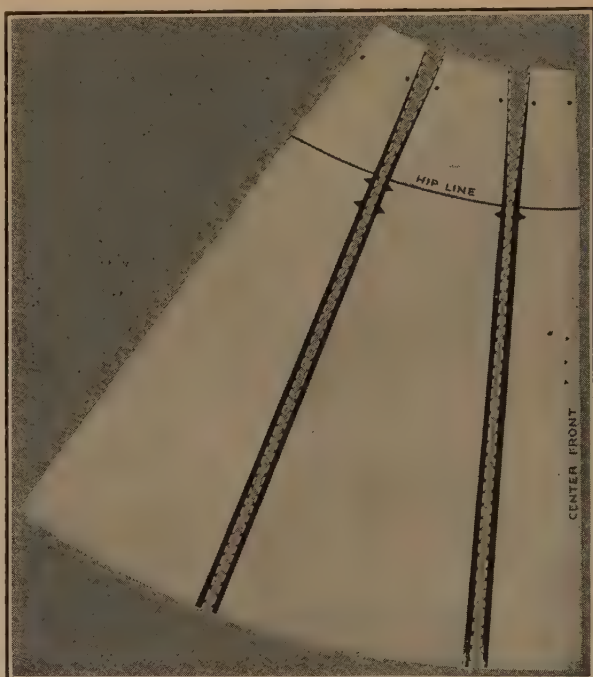


Illustration IV-46

*To Fit a Circular Skirt Pattern When the Waist Measure Is Too Small and the Hip Measure Is Correct* (Illustration IV-48)

1. Slash from the top of the pattern to the hip-line on both the side-front and side-back lines. Since the pattern is usually one-half of entire skirt, these two slashes give four alteration places.

2. Spread the pattern at the natural waist-line at each of these alteration places one-fourth of the amount the waist size is to be increased.

3. Graduate the alteration to nothing at the hip-line.

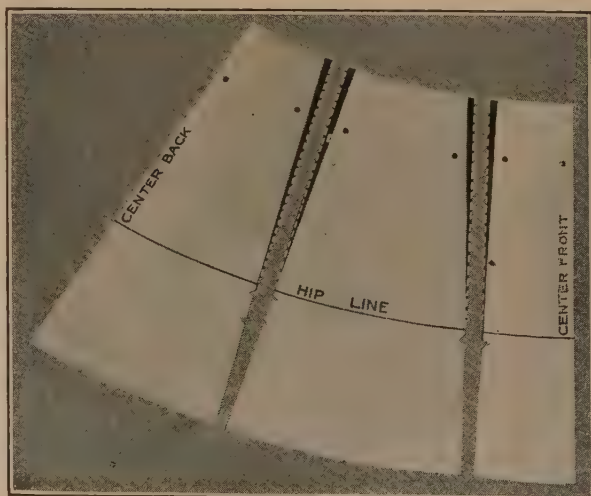


Illustration IV-47



*To Fit a Circular Skirt Pattern When the Waist Measure Is Too Large and the Hip Measure Is Correct (Illustration IV-49)*

1. Slash from the top of the pattern to the hip-line at the side-front and side-back lines.

2. Lap the pattern one-fourth of the amount of the entire alteration at each slashed point at the waist-line.

3. Graduate the alteration to nothing at the hip-line.

4. Instead of slashing and lapping the pattern, a tuck may be taken if preferred.



Illustration IV-48

*To Fit the Circular Skirt Pattern When the Waist Measure Is Correct and the Hip Measure Is Too Large (Illustration IV-49)*

The pattern must be altered to the exact hip measure without regard to the change which it makes on the waist-line.

1. Fold back the pattern one-fourth of the amount of the necessary alteration, making the fold a uniform amount from top to bottom of the center-front and center-back lines of the pattern. This reduces the waist size the same amount which it reduces the hips.

2. Enlarge the waist to its required size by slashing from the top of the pattern to the hip-line on the side-front and side-back lines and extending the pattern on the waist-line at each slash one-fourth of the



Illustration IV-49

amount of the entire waist alteration. Graduate the alteration to nothing at the hip-line.

The above alteration will show how necessary it is to purchase a circular skirt pattern by hip measure, for when the hip size is not correct it means a general alteration of the entire pattern.

*To Fit a Circular Skirt Pattern When the Hips Are Too Small and the Waist-line the Right Size (Illustration IV-49)*

The first requirement of every skirt pattern is that the hips be the right size. If the hips of a circular skirt pattern are too small, first enlarge the pattern to the correct hip measure, regardless of the change which this will make on the waist-line.

1. Lay the pattern on a long, straight strip of paper and make an extension of one-fourth of the amount to be altered, carrying the extension a uniform width from top to bottom on both the front and back lines. This naturally enlarges the waist-line the same amount the hips are enlarged.

2. Reduce the waist measure to the correct size by slashing from the top of the pattern to the hip-line on the side-front and side-back lines and lapping the pattern at the waist-line at each slash one-fourth of the amount of the entire alteration. Graduate the alteration to nothing at the hip-line.

#### TO ALTER SKIRT LENGTHS

*To Lengthen from Waist-line to Hip*

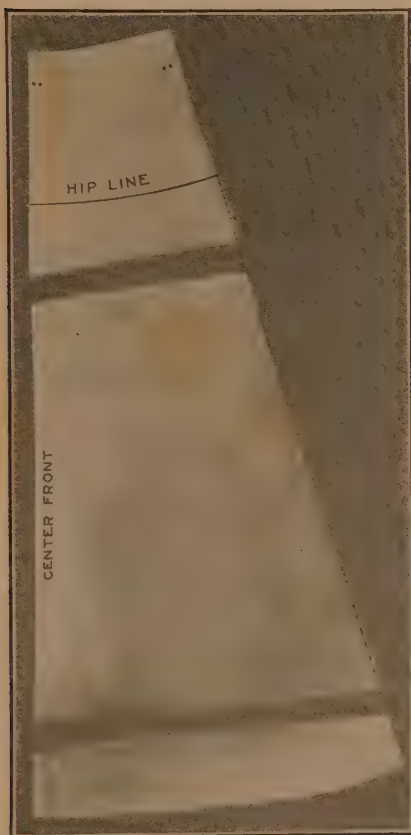
1. If the pattern is too short from the natural waist-line to the hips, lengthen the pattern by slashing it half-way between the regulation waist-line and the hip-line, slashing the pattern straight across the entire width. Do not make the slash in a curve, or try to follow the top line of the skirt, otherwise it will be very difficult to keep the correct lines.

2. Spread the pattern the exact amount which must be added to get the correct length from waist-line to hips.

3. In making the alteration and inserting the extra piece, add to the outside line of the alteration, as there will be one edge a little wider than the other when the alteration is made, and the perfect lengthwise line must be maintained.

*To Shorten the Pattern from the Waist-line to the Hips*

1. Slash the pattern as advised for lengthening it.
2. Lap the pattern the exact amount it is to be shortened.



above the bottom of the skirt and four inches below the hip-line.

2. Spread or lap the pattern one-half of the amount necessary at each of the slashes, graduating the length to any required amount.

3. Even up the outside edges of the pattern, as the spreading or lapping always changes the edges of an angle and the correct lines must be retained.

### *To Lengthen the Skirt from the Hips to the Bottom*

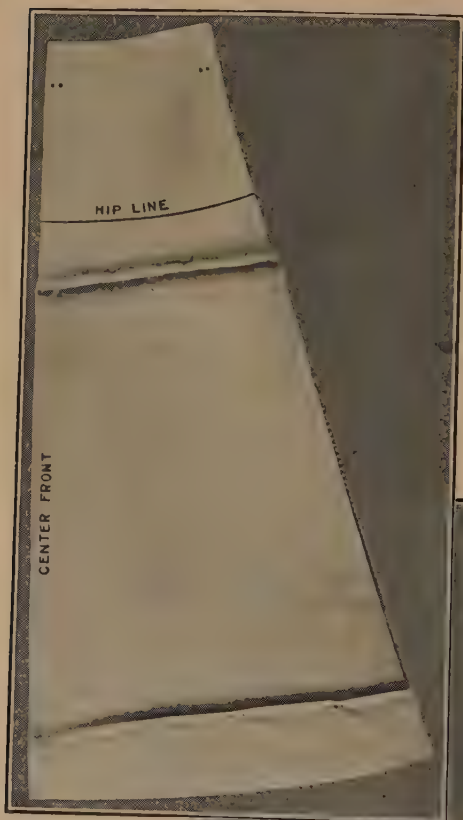
In lengthening the skirt, where one needs only one inch additional, lengthen it at the very bottom of the skirt. If there is over one inch to add, it should not be added at the bottom of the skirt, as it is apt to change the line.

### *To Lengthen or Shorten Skirt Patterns* (Illustrations IV-50 and 51)

1. Slash the pattern straight across the entire skirt four inches



Illustration IV-50



If several inches are to be taken from the length of the pattern it is best to alter in a third place also, taking off one-third of the amount necessary half-way from the hips to the bottom of the skirt and one-third in each of the other alteration places. In this way the entire lower sweep of the skirt is preserved.

Tucks may be laid in the pattern for reducing the length, instead of slashing the pattern and lapping.



The dotted lines in Illustrations IV-50 and 51 show how to retain the side lines of the pattern by either taking from or adding to the original pattern when the alteration has made an uneven line.

Illustration IV-51



### Lesson 31—ALTERATION FOR THE LARGE ABDOMEN (Illustration IV-52)

Sometimes it is found when the measurement is taken, that the skirt length is from one to two or three inches shorter in front than at the back because of a large abdomen.

An alteration should then be made to allow width as well as length, so the side seams will not draw forward.

#### *To Alter a Skirt for a Large Abdomen*

1. Ascertain the exact difference between the front and back measurements of the model. The back measure is ordinarily 1 inch longer than the front measure.

2. For alteration purposes use a straight strip of paper about 4 inches longer than the front length of the skirt and about 6 inches wide.

3. Pin the bottom edge of the center-front of the skirt onto the straight lower edge of the alteration strip at (A). Mark downward on the pattern from the natural waist-line the point of the fullest part of the abdomen (B). Pin this mark back from the straight edge of the alteration strip one-half of the distance of the entire amount of the alteration. Should one be enlarging 2 inches

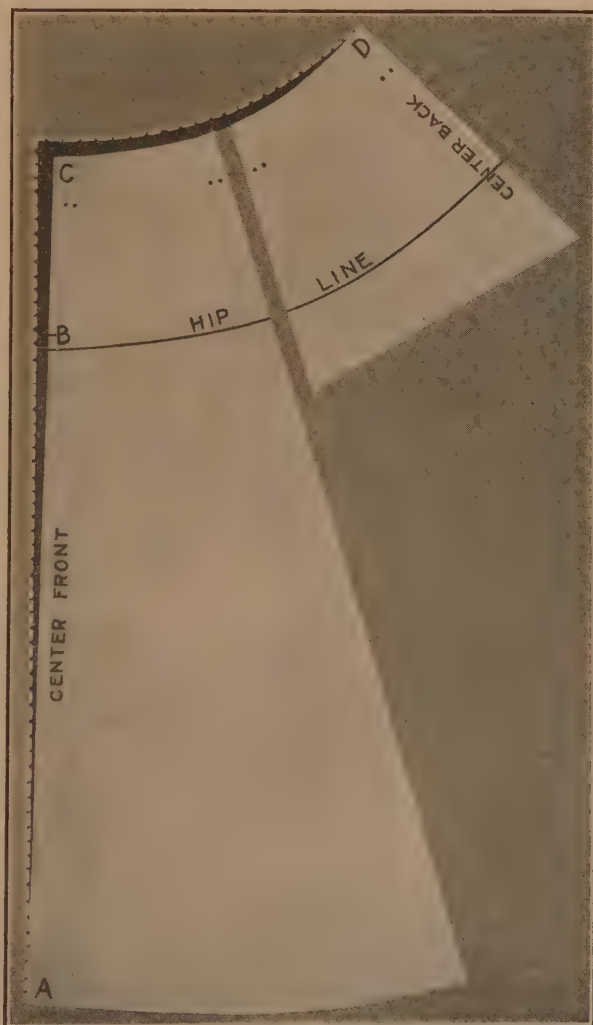


Illustration IV-52

for the abdomen, pin the pattern back 1 inch from the edge of the alteration strip at this point (B).

4. Carry the alteration line upward above the top of the pattern (C) the same amount which is added to the front of the garment for the abdominal alteration.

5. Graduate the line from the center-front and top of the pattern to nothing at the center-back line (D).

6. Change the perforations or marks indicating the natural waist-line so the pattern will preserve the original line above the natural waist-line.

7. After the abdominal alterations have been made, the waist and hips are then adjusted according to Lesson 30.

When one has a very large abdomen it is usually advisable in making a panel skirt to leave the panel wide enough so that it can be adjusted over the abdomen, and all seams kept in their correct line.

#### Lesson 32—ALTERING MISSES', GIRLS', JUNIORS', AND CHILDREN'S PATTERNS

Misses', girls', juniors', and children's patterns are altered on exactly the same principle as ladies' patterns. Naturally, it is not necessary to secure so many measurements and the work is somewhat simplified.

Instead of altering with the bust-line as the dividing line, the breast-line is used.

Instead of altering the lengths from the floor for girls' and children's garments, they are altered to and from the knee.

A careful study of, and adherence to, the directions for making alterations on ladies' garments will answer every need.

#### Lesson 33—ALTERING BOYS' PATTERNS

Boys' blouse and coat patterns are altered on the same principle as ladies' garments, using the breast-line instead of the bust-line for the dividing line of the pattern.

##### ALTERING BOYS' PANTS PATTERNS

It is usually far better to make up a pair of pants for a boy out of an old piece of muslin or some cheap material before making up the garment. Boys' measurements differ radically, as they may be very full across the seat and flat across the abdomen, or they may be very full in the abdomen and flat across the seat.

And then, a boy may be very long from waist to crotch and short from crotch to knee, or vice versa.

The age of a boy does not necessarily determine the size of the pattern which he requires. Therefore, to first make the alterations on an old piece of material will insure a much better fitting garment.

*If the Waist Measurement Is Too  
Large or Too Small  
(Illustrations IV-53 and 54)*

Add on the pattern to enlarge, or fold back the pattern to reduce, one-fourth of the entire amount of the alteration on each of the side seams, graduating the line down about four or five inches.

*If the Pattern Is Too Wide or Too  
Narrow Across the Seat*

This alteration is also made on the side lines, either extending the line on each seam one-fourth of the amount needed to enlarge, or folding the pattern back one-fourth of the amount needed to reduce.

*If the Pattern Is Too Long or Too Short  
From the Waist to Crotch at Either  
the Center-front or Center-back  
(Illustrations IV-53 and 54)*

Slash the pattern one-half the distance from the waist-line to the crotch and lap the desired amount to shorten, or add to the pattern the necessary amount to lengthen.

*If the Pattern Is Too Long or Too Short  
From Crotch to Knee  
(Illustrations IV-53 and 54)*

Slash the pattern half-way from the crotch to the knee-line and lap the pattern to shorten, or extend the pattern the amount needed for the length.



Illustration IV-53

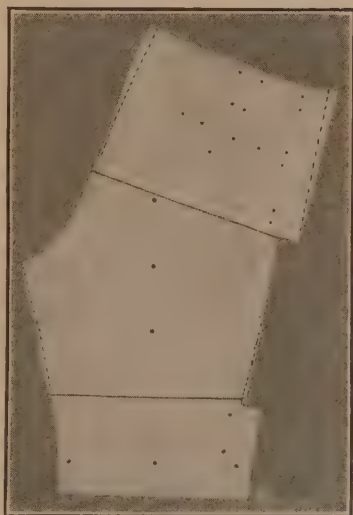


Illustration IV-54

## CHAPTER V

## CUTTING

LESSON 34—LAYING THE PATTERN ON THE MATERIAL  
FOR CUTTING

1. Patterns of garments without a shoulder seam, especially night-gowns, on account of the length, sometimes come in two pieces, and the pattern must be joined at the shoulder before laying it on the material. Sew or pin the pattern together, matching the shoulder marks or perforations.

2. Fold the material correctly and economically as directed in Lesson 3.

3. Place the pattern on the material, pinning either the fold or the grain line of the pattern (whichever appears on that portion of it) to the material. The fold line is pinned to the fold of the material, or the grain line laid on a straight warp thread of the material.

4. Then smooth the pattern in all directions and pin the edges. If the grain line has been laid on the perfect straight of the material, the grain line perforations of the pattern will measure an equal distance from the selvedge.

5. Put in the tailors' tacks. Mark the large perforations with one color of thread, the small ones with another, and the slots with a third color.

*To Make Tailors' Tacks*  
(Illustration V-1)

A. Thread a needle with a double thread, but do not knot it.

B. Take a straight stitch through a perforation and both thicknesses of the material.

C. Draw the thread through, leaving an end at least 1 inch long.

D. Place the needle again through the same perforation in the same manner as in Step B.

E. Draw the thread through, leaving a 1-inch loop. Cut the thread 1 inch from the loop.

F. Proceed to the next perforation in the same manner.

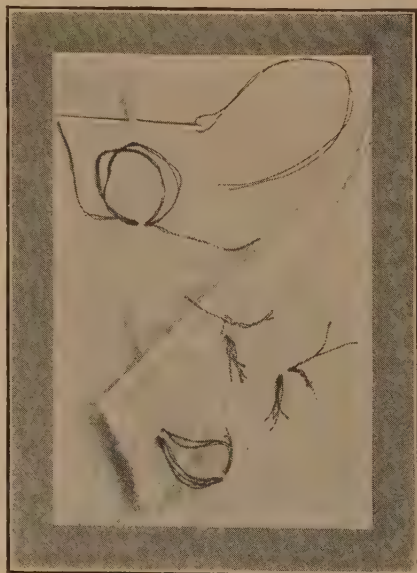


Illustration V-1



G. In sheer materials repeat this process, making two loops, as one loop does not always stay in.

6. Run a colored thread with basting-stitches down any fold marking a center line.

### LESSON 35—GENERAL INSTRUCTIONS FOR CUTTING

Attention to the following details will assist in learning to cut correctly.

1. Use a pair of large, sharp cutting shears. Keep the broad part of the shears flat on the table. Cut only with the center of the shears until at the end of the line or curve of the pattern. It is dull scissors, used at their points, which cause much of the haggled appearance in cutting.

2. Keep the material flat on the table.

3. Cut close to the edge of the pattern.

4. Cut each notch just enough so it can be distinguished, or mark the place of the notch with tailors' tacks.

5. Remove pins.

6. Before removing the pattern, pull the two thicknesses of material apart very gently, and clip the tailors' tacks.

7. Remove the pattern.

The garment is then ready to be constructed.

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## CHAPTER VI

### FASTENINGS AND STITCHES

#### Lesson 36—FASTENINGS

In all work a fastening stitch is required. A knot at the end of the thread is used for a fastening in basting.

In hemming, fasten the thread with two or three back stitches taken under the fold of the hem. Do not catch the stitches through to the right side of the garment.

In work where there is no fold under which to hide the fastening, the same stitch used in continuing the work is taken over two or three times. For instance: if the running stitch is to be used, take two or three straight stitches over each other to fasten the thread. If the slant stitch is to be used, take two or three slant stitches over each other and continue with stitches of the same slant.

Avoid taking one kind of a stitch for the fastening, when the fastening is visible, and using another kind of a stitch, or a different slant of the same stitch, for the work which follows.

#### Lesson 37—THE KNOT

The knot at the end of the thread is used principally in basting.

##### *To Make the Knot*

1. Hold the threaded needle between the thumb and forefinger of the right hand.
2. Hold the end of the thread between the thumb and forefinger of the left hand.
3. Wind the thread once around the forefinger of the left hand. This forms a loop.
4. Roll the thread tightly between the thumb and forefinger, and with the end of the middle finger draw the loop downward into a small knot.

#### Lesson 38—THE STRAIGHT STITCH

The Straight Stitch is the foundation of many other stitches, among them being the even and uneven basting stitches, the running stitch, etc.

##### *To Make the Straight Stitch* (Illustration VI-1)

The needle passes over and under the material on

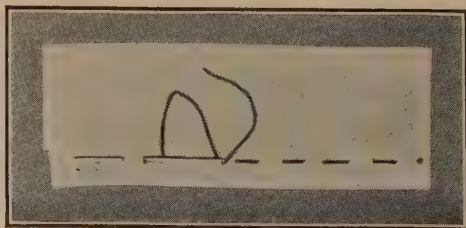


Illustration VI-1

either the line of the work or in a straight position against the line of the work.

### Lesson 39—EVEN BASTING

Even Basting stitches should be very carefully taken and should be used only for marking purposes or for the most particular work.

#### *To Make Even Bastings* (Illustration VI-2)

1. Knot the thread.
2. Begin at the upper or right hand end of the work.
3. Place the needle through the material, taking a straight stitch the exact length each succeeding stitch is to be.
4. Place the needle again on the side upon which you are working, at the same distance from where the thread came through as the length of the stitch is on the opposite side. Then take a stitch on the under side the same length as the previous stitch.

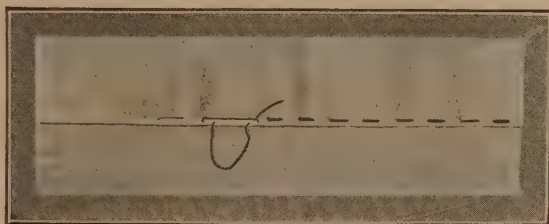


Illustration VI-2

### Lesson 40—UNEVEN BASTING

*The Uneven Basting* is used for any temporary holding together of edges of materials.

#### *To Make Uneven Basting* (Illustration VI-3)

1. Knot the thread.
2. Begin at the top of the work or at the right hand end, and take a short straight stitch through the thicknesses of the material.
3. Draw the thread two or three or more times the distance of the length of the stitch on the under side, and place the needle again taking a short straight stitch through the material.

The short stitch should not be taken more than one-half-inch in length.

This gives a long straight stitch on the side upon which you are working, and a short straight stitch on the under or opposite side.

Continue the work in the same manner.

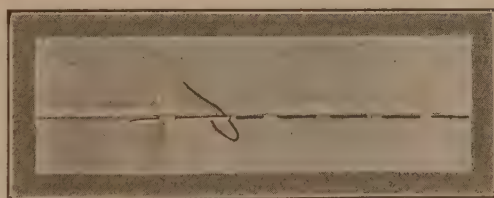


Illustration VI-3

## LESSON 41—COMBINATION BASTING

The *Combination Basting* is used for temporary holdings which require a firmer, closer stitch than the uneven basting gives.

To Make the *Combination Basting*

(Illustration VI-4)

1. Knot the thread.
2. Begin at the top or the right hand end of the work.
3. Take alternately long and short straight stitches.

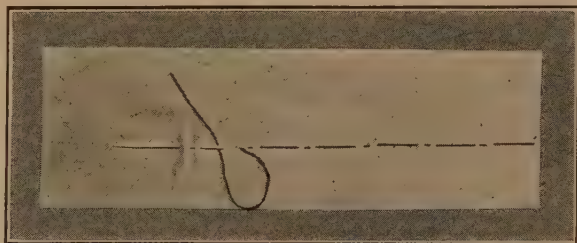


Illustration VI-4

## LESSON 42—DIAGONAL BASTING (Padding Stitch)

The *Diagonal Basting* is used to hold portions of material together in all dressmaking and tailoring.

It is a long diagonal stitch on the side upon which one is working (Illustration VI-5), and a short straight stitch on the opposite side (Illustration VI-6). It is also called the *Padding Stitch* when used in tailoring (Illustration VI-7).

To Make the *Diagonal Basting* (Illustrations VI-5 and 7)

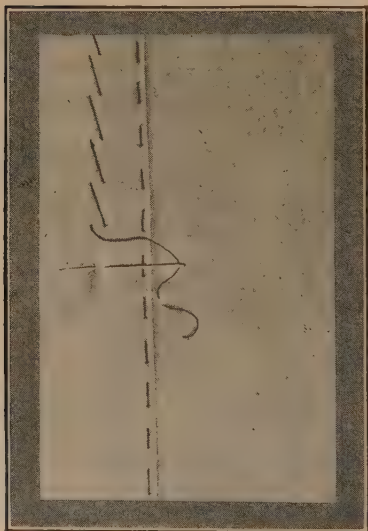


Illustration VI-5

1. Knot the thread.
2. Begin at the top of the work. Take a short straight stitch across the line of the work. (Illustration VI-5.)
3. Continue by taking short straight stitches directly below this first stitch. (Illustration VI-6.)

When used in tailoring for the padding stitch the stitches should meet as shown in Illustration VI-7.

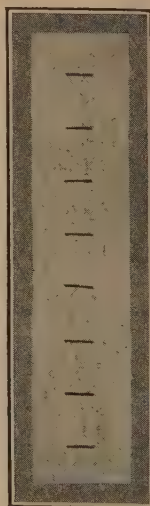


Illustration VI-6



## LESSON 43—THE RUNNING STITCH

The Running Stitch and the straight stitch are exactly the same. The straight stitch, however, is made coarse or fine, long or short as the occasion demands. The running stitch, correctly classified is a very fine stitch and is appropriate only for the most particular work. Its general rule is to go over and under each alternate warp and woof thread, depending, of course, upon the direction in which one is working, whether with or against the grain.

On very fine or closely woven materials, when working on a straight line, draw one of the threads and then the needle easily weaves over and under the remaining threads.

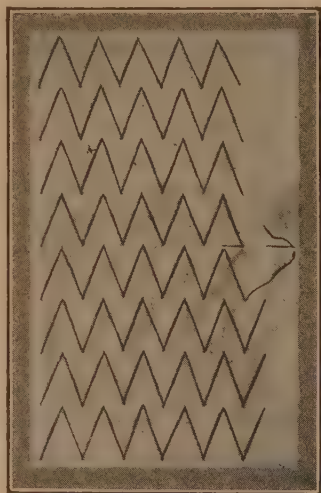


Illustration VI-7

*To Make the Running Stitch* (Illustration VI-8)

1. Fasten the thread with very small back stitches. (Use a needle as fine as can be used with the material and a thread as fine as the needle will carry.)

2. Pass the needle over and under as few threads at a time as possible and take up several of these small stitches on the needle. Then draw the needle through the material and continue in the same manner.

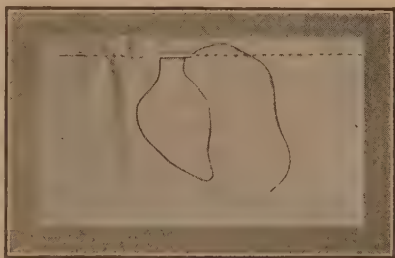


Illustration VI-8

## LESSON 44—THE BACK STITCH (Working Upward)

The Back Stitch is useful for fastenings and for firm hand work.

*To Make the Back Stitch* (Working Upward) (Illustration VI-9)

1. Begin at the lower end of the work.
2. Fasten the thread on the under side and bring it through to the right side.

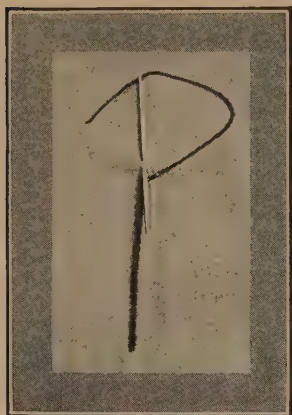


Illustration VI-9

3. Take a short straight stitch, keeping the needle pointing downward and bringing it out at the place where the thread was brought through from the under side.

4. Continue with straight stitches taken just above each other, bringing the needle out each time at the exact spot where it was placed for the previous stitch.

#### LESSON 45—THE BACK STITCH (Working Downward)

##### *To Make the Back Stitch*

(Working Downward) (Illustration VI-10)

1. Begin at the top of the work and bring the needle through from the under side.

2. Place the needle the stitch length above where the thread is brought through. Take a straight stitch downward bringing the needle out the stitch length below where the thread is brought through.

3. Place the needle upward to the lower end of the first stitch. Bring the needle out an equal length below the thread. Continue with the same stitch.

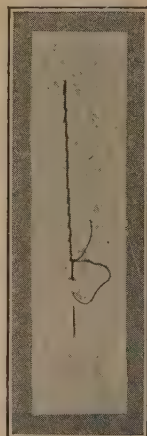


Illustration VI-10

#### LESSON 46—THE HALF BACK STITCH (Working Upward)

Also called *The Outline Stitch* (Illustration VI-11)

##### *To Make the Half Back Stitch* (Working Upward)

1. Begin at the lower end of the work.

2. Fasten the thread on the under side of the material and bring the thread through to the right side.

3. Take a short straight stitch with the needle pointing downward.

4. Take the next stitch directly above the first one, letting the needle come out half the length of the stitch above the previous stitch which was taken.

This stitch makes rows of long straight stitches on the right side of the work and even straight stitches on the under or opposite side. Illustration VI-11 shows both the right and the under sides of the work.

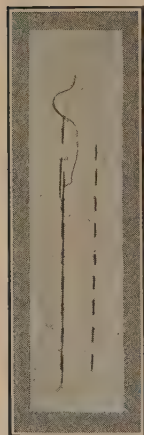


Illustration VI-11

## Lesson 47—THE HALF BACK STITCH (Working Downward)

Also called *The Seed Stitch* (Illustration VI-13)

The Half Back Stitch (working downward) is not only useful for firm hand work as in making seams, fastenings, etc., but is quite ornamental for a filling stitch in embroidery, and is also used in making tucks on silk or satin where there will be no strain.

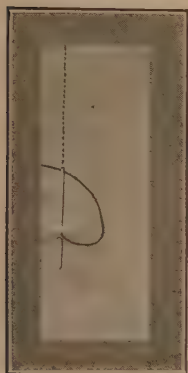


Illustration VI-12

*To Make the Half Back Stitch*  
(Working Downward)  
(Illustrations VI-12 and 13)

1. Begin at the top of the work and bring the needle through from the under side.

2. Take a short straight stitch above where the thread came through, and take a long stitch underneath.

3. Continue taking short straight stitches just above where the thread comes out and long straight stitches under the work. The space between the stitches may be of any desired length.

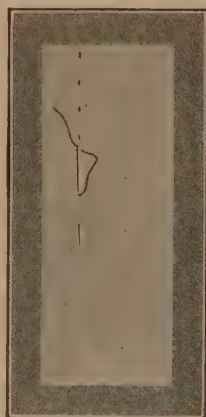


Illustration VI-13

## Lesson 48—THE SLANT STITCH

The Slant Stitch is slanting on the side on which one is working and the opposite side. It is used to hem bias and irregular lines and in work where the line does not fall straight with either the warp or the woof of the material.

*To Make the Slant Stitch* (Illustration VI-14)

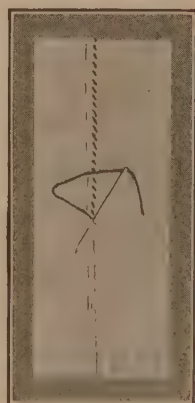


Illustration VI-14

1. Begin at the top of the work.

2. Fasten the thread with two or three back stitches under the fold of the hem.

3. Bring the thread through to the top of the hem, close to the edge.

4. Let the thread fall downward on a slant. Place the needle into the material the distance below where the thread comes out, which you wish the slant stitch to be. Keep the needle in a slanting position and pass it under the hem. Let the needle come out through the top of the hem close to the edge. Continue with the same stitch.

# Lesson 49—THE STRAIGHT HEMMING STITCH

The Hemming Stitches are straight on one side and slant on the other. They are useful in hemming and finishing work on straight lines. (See slant stitch, Lesson 48, for irregular lines.) If one wishes the straight stitch to appear on the hem side and the slant stitch on the opposite side use the Straight Hemming Stitch.

*To Make the Straight Hemming Stitch*  
(Illustration VI-15)

1. Begin at the top of the work.
2. Fasten the thread under the fold of the hem with two or three back stitches.
3. Bring the needle through to the top of the hem close to the edge.
4. Place the needle into the material opposite the place where you brought through the thread.

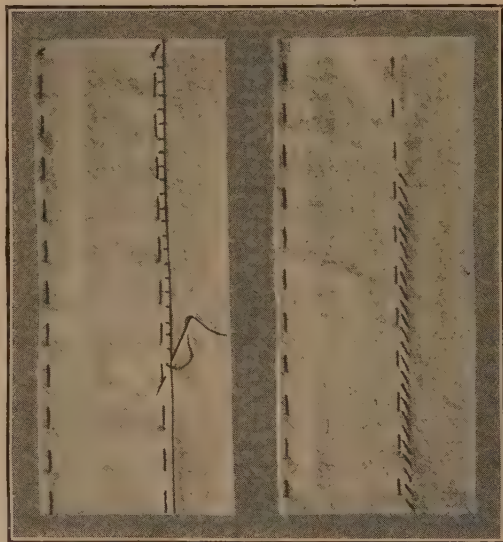


Illustration VI-15

the material opposite the place where you brought through the thread.

5. Place the needle in a slanting position under the hem and through the material.

6. Bring needle out through hem close to the edge. Continue with the same stitch. Illustration shows both sides of the work.

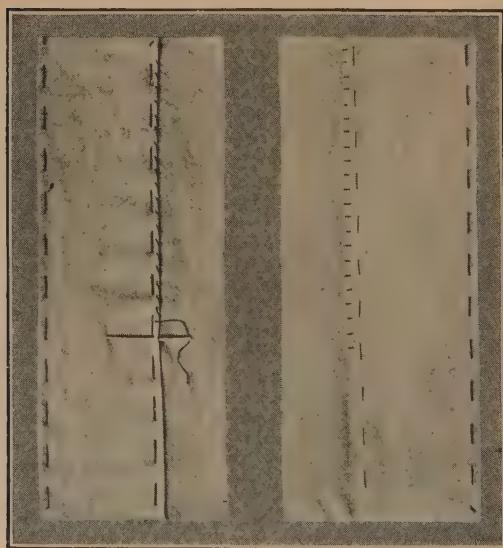


Illustration VI-16

# Lesson 50—THE SLANT HEMMING STITCH

If one wishes the slant stitch to appear on the hem side, and the straight stitch on the opposite side of the work use the Slant Hemming Stitch.



*To Make the Slant Hemming Stitch* (Illustration VI-16)

1. Begin at the top of the work.
2. Fasten the thread with two or three back stitches under the fold of the hem.
3. Draw the thread through to the top of the hem close to the edge.
4. Place the needle into the material as shown in Illustration VI-16. The size of the stitch is determined by the distance between where the thread comes out and the needle is placed.
5. Hold the needle in a straight, crosswise position and bring it out through the hem close to the edge.

LESSON 51—THE INVISIBLE SLIP STITCH

The Invisible Slip Stitch is for quick finishing work and can be used on any line. It is one of the most valuable stitches for every-day work.

*To Make the Invisible Slip Stitch*  
(Illustration VI-17)

1. Baste the hem but not too near the edge.
2. Begin at the top of the work and fasten the thread under the fold of the hem.
3. Bring the needle out through the crease of the fold at the under edge of the hem.
4. Place the needle straight up and down through the material under the edge of the hem. The needle should pick up one or two threads only with this stitch.



Illustration VI-17

5. Let the needle slip the desired distance under the hem. Bring it out through the crease of the turning of the hem and proceed as above directed.

On the right side of the garment this stitch shows only where the needle has picked up the one or two threads to hold the hem in place. On the hem side the stitch is entirely invisible.

LESSON 52—THE BLIND STITCH

The Blind Stitch is useful for invisible hemming and finishing work. Its name designates its character. When finished no stitch is visible

on the hem side and no stitch is seen on the opposite side except where the needle has picked up one or two threads to hold the hem in place.

*To Make the Blind Stitch* (Illustration VI-18)

1. Baste the hem a little distance from the edge of the turning.
2. Begin at the top of the work. Fasten the thread under the fold of the hem with two or three back stitches.
3. Bring the needle out through the crease of the turning of the hem. Do not bring the needle through to the top of the hem or the work will not be invisible.
4. Place the needle through the material under the edge of the hem and pick up one or two threads of the material under the hem.
5. Take three or four fine running stitches in the turned under portion of the edge of the hem. Do not catch these stitches through the hem itself or into the material of the garment.
6. Bring the needle out through the crease of the turning of the hem and continue as above directed.

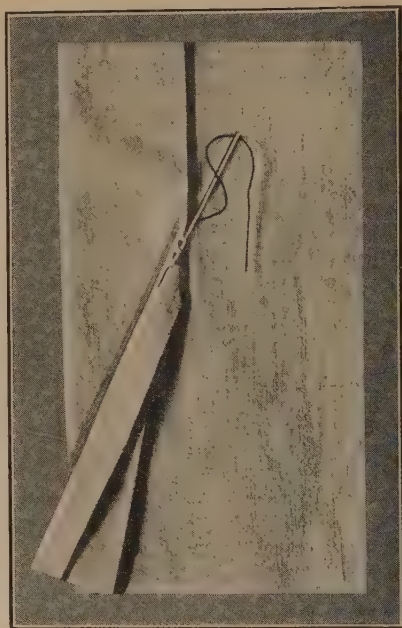


Illustration VI-18

Lesson 53—TOP STITCHING

(Overcasting, Overhanding, and Whip Stitching)

Top Stitching is hand stitches taken on the edge of the work. The stitches may be very fine and close together, or they may be long and some distance apart. Top Stitching is also known under the names of Overcasting, Overhanding, and Whip Stitching.

*To Do Top Stitching*  
(Illustrations VI-19 and 20)

1. Hold the work in the left hand with the edges of the work upward.
2. Place the needle from the back of the work with the needle pointing straight toward you.

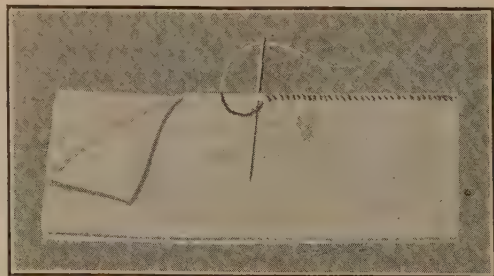


Illustration VI-19

3. Draw the needle through.

4. Bring the thread over the top of the work and again place the needle from the back and continue with the same over and over stitches.

It is a matter of training, and personal choice, whether one works from left to right or from right to left. You can make your stitches either toward you or from you and still fully comply with the correct application of the principle of this work.

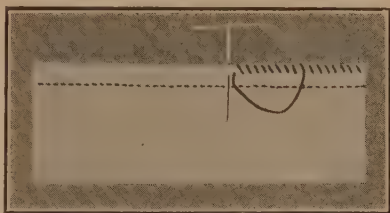


Illustration VI-20

### LESSON 54—THE CATCH STITCH

In some work, especially on heavy materials, a hemming stitch which can be taken on top of the hem is required. In such instances use the Catch Stitch, which, when neatly done, is a rather ornamental stitch, and is useful in needlework in many places other than in hemming.

#### *To Make the Catch Stitch* (Illustration VI-21)

If you will keep in mind that in catch stitching the point of the needle is always to the left, and that you work from left to right, you can not possibly have the slightest difficulty in making this stitch.

1. Begin at the left end and fasten the thread under the hem or seam.

2. Bring the thread through to the top and near the edge.

3. Carry the thread diagonally across into the material, then take a straight stitch, remembering to keep the needle pointing to the left.

4. Now carry the thread diagonally across into the hem or seam and take a straight stitch through but do not change the position of the needle. In this step it is optional with you whether you take the stitch through the hem or seam only, or through the material as well.

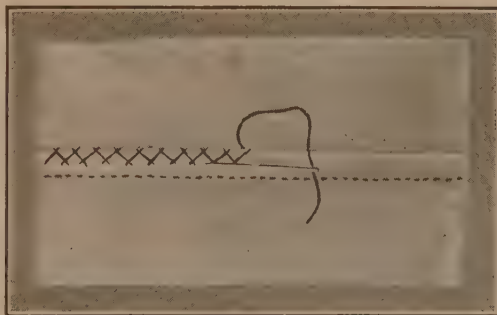


Illustration VI-21

Examine the work. On the opposite side will appear short straight stitches, while on the hem or seam side you will have the effect as shown in the accompanying illustration.

## CHAPTER VII

### CONSTRUCTION WORK

#### Lesson 55—BASTING GARMENTS TOGETHER

Correct basting is essential in good garment making and considerable time is saved by careful basting. Baste all fitting, alteration, and irregular lines. Straight edges, and those of uniform length or width, upon which there is to be no fitting or alteration, can be sewed together without basting.

Cotton thread may be used for basting on all materials except silk, satin or velvet. The latter should be basted with silk thread, so that when the basting is removed it will not leave thread marks.

Use a little larger needle than for ordinary hand sewing.

Before basting, carefully match all notches, and pin the garment together.

When basting a straight edge and a bias edge together baste whenever possible with the bias edge toward you.

Baste a short distance from the sewing line in order that the basting stitches will not be sewed into the garment when the final work is done.

To remove bastings, clip the basting thread every few inches and always draw from the knot end.

#### *Rules for Garment Basting*

Underarm seams—Baste from the waist-line upward.

Shoulder seams—Baste from the neck toward the arm-scyce.

Side-front seams—Baste from the bust-line upward to the shoulder and downward to the waist-line.

Side-back seams—Baste from the shoulder-blade line upward to the shoulder and downward to the waist-line.

Darts—Baste from the point of the dart to the broad portion of the dart.

Sleeves—Baste from the bottom of the sleeve upward.

Skirts—Baste from the waist-line downward, except on tight-fitting skirts—then baste from the hip-line upward and the hip-line downward.

Plackets—Baste from the bottom of the placket upward.

#### Lesson 56—THE PLAIN SEAM

A Plain Seam is the basis of many other seams. It is never a finished seam unless the edges are self finished with selvedge, overcast (Lesson 53), bound as an open seam (Lesson 65), or as a closed seam (Lesson 66)



### *To Make the Plain Seam (Illustration VII-1)*

Baste the two edges of the material together and sew along the marked seam line, or if no width seam is designated, stitch  $\frac{3}{8}$  of an inch from the outer edge of the material. If material is inclined to fray, allow  $\frac{1}{2}$ -inch.



Illustration VII-1

### Lesson 57—THE TURNED-IN SEAM

The turned-in seam is used when a finished closed seam is required, and the line of the garment such that the French seam is not practical, as on underarm and skirt seams.

#### *To Make the Turned-in Seam (Illustration VII-2)*

1. Make a plain seam on the under side of the garment.

2. Turn both edges of the seam toward each other, turning each side exactly the same amount.

3. Baste the edges together.

4. Stitch the edges together or finish by top stitching (Lesson 53).

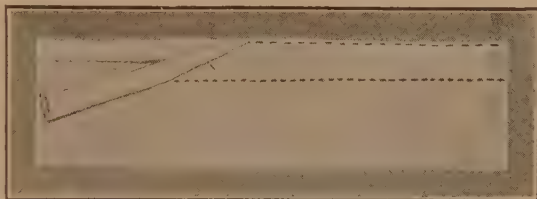


Illustration VII-2

### Lesson 58—THE FELL SEAM (Illustration VII-3)

The Fell Seam is especially suitable for seams on underwear made of medium weight material. The Fell Seam is not used on very thin material, as the edges of the seam will show through the goods.

#### *To Make the Fell Seam*

1. Make a plain seam on the under, or wrong side of the material.

2. Trim to a narrow edge on one side of the seam, leaving the other side  $\frac{3}{8}$  of an inch wide.

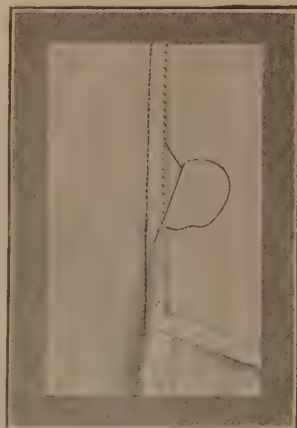


Illustration VII-3

3. Make a narrow underturning on the untrimmed or  $\frac{3}{8}$ -inch edge, making the turning toward the narrow trimmed edge.
4. Lay the work flat on the table, and crease or press the wide turned edge over the trimmed edge.
5. Baste down very carefully.
6. Finish with any of the hemming stitches. (Lesson 48, 49, or 50.)

### Lesson 59—THE FRENCH FELL SEAM (Illustration VII-4)

#### *To Make the French Fell Seam*

1. Make a plain seam on the under side of the material, either  $\frac{3}{8}$  of an inch wide or trim to  $\frac{3}{8}$  of an inch width.
2. Trim one edge of the seam to  $\frac{1}{8}$ -inch.
3. Make a  $\frac{1}{8}$ -inch fold on the edge of the untrimmed or  $\frac{3}{8}$  of an inch width portion of the seam, folding toward the trimmed edge.
4. Bring the edge of the fold of the wide portion of the seam to the seam line.
5. Finish with any of the hemming stitches. (Lesson 48, 49, or 50.)

The French Fell Seam when finished is a standing seam, and, like the French seam, shows no stitching on the right side of the garment. It is the daintiest of all the many seams, especially when the plain seam is made by hand with a running stitch.

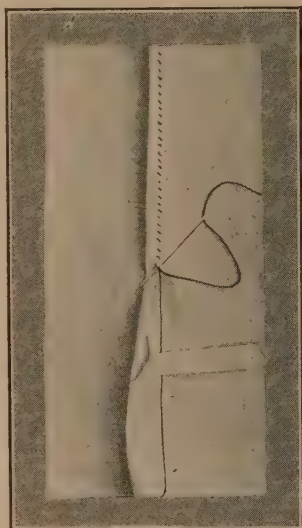


Illustration VII-4

### Lesson 60—THE FRENCH SEAM (Illustration VII-5)

The French Seam is for thin materials and dainty garments. It should be used on lines that can be easily turned. Often, however, the French seam is used where the Turned-in Seam should have been used and a most undesirable effect is produced.

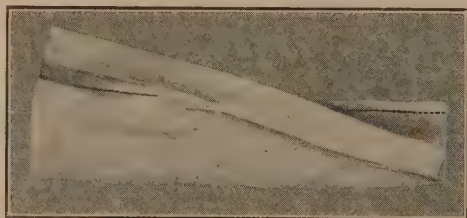


Illustration VII-5

#### *To Make the French Seam*

1. Baste the garment right side out, basting on the exact seam line.
2. Stitch the seam  $\frac{1}{4}$  of an inch outside of the Seam Line
3. Trim all edges of the seam down to  $\frac{1}{8}$  of an inch.

4. Remove the bastings.
5. Press the seam together.
6. Turn the seam to the under side of the garment and encase the raw trimmed edges by basting them inside of a seam  $\frac{1}{4}$  of an inch wide. This casing must be wide enough to cover the edges of the first seam so that no raw edges or threads show on the right side of the garment.

If a  $\frac{1}{8}$  of an inch finished French Seam is desired:

1. Baste on the seam line.
2. Stitch  $\frac{1}{8}$  of an inch outside of the seam line.
3. Trim both edges of the seam to  $\frac{1}{16}$  of an inch width.
4. Press the seam together.
5. Turn the seam to the under side and encase in a  $\frac{1}{8}$  of an inch seam.

#### LESSON 61—THE FLAT FRENCH SEAM (Illustration VII-6)

Some times the loose edge of the French Seam is not desired, especially on underwear and long seams. In this instance the French Seam is made as usual, then pressed and basted flat. It is either machine stitched or hemmed by hand.

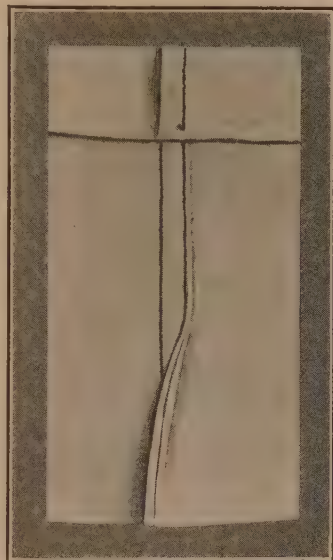


Illustration VII-6

#### LESSON 62—THE FRENCH FOLD SEAM (Illustration VII-7)

This seam is used in all cases where the seam lines are to be covered as much as possible, as in chiffon, lace, and other delicate fabrics.

##### *To Make the French Fold Seam*

1. Baste the garment right side out, basting exactly on the seam line.
2. Stitch the seam  $\frac{1}{8}$  of an inch outside of the seam line.
3. Trim all the edges of the seam to  $\frac{1}{16}$  of an inch width.

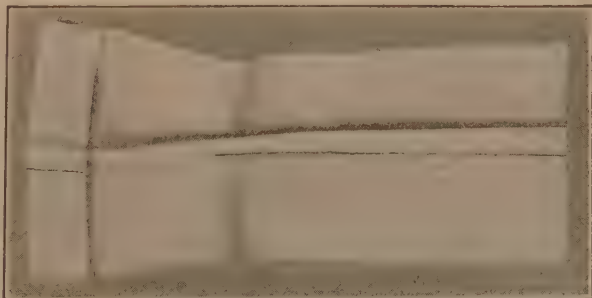


Illustration VII-7

4. Remove the bastings, and press the seam to one side.
5. Turn the seam to the underside of the garment. Make a fold covering the raw edges of the seam and stitch the fold exactly on the seam line.

This gives a fold instead of a seam at the edge of the casing.

### Lesson 63—THE ROLL SEAM (Illustration VII-8)

The Roll Seam is used when the edges are to be joined and the material ravel or draws and an exceptionally narrow joining is required.

#### *To Make the Roll Seam*

1. Trim both edges of the material evenly.
2. Hold the edges together. Roll together the top thread of both edges two or three times.

3. Begin from the back of the work and whip the roll very closely together, being careful that the stitches come entirely under the roll, not through the roll. Draw the thread tightly.

This seam will leave a small roll or welt.

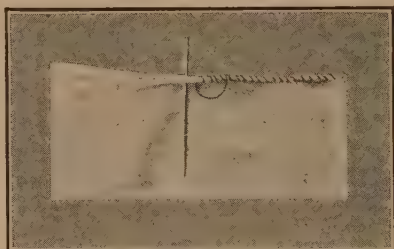


Illustration VII-8

### Lesson 64—THE WHIP SEAM (Illustration VII-9)

The Whip Seam is used on firm material when a narrow and inconspicuous seam is desired, as for sheets, pillow-slips, etc. When the material frays or pulls out the Roll Seam must be used.

#### *To Make the Whip Seam*

1. Baste the two edges evenly together.
2. Place the needle pointing straight toward you from the back and top of the work. Follow all of the instructions for Top Stitching. (Lesson 53.)

3. Draw the thread through to the side nearest you, being careful not to pull the thread too tightly or it will form a welt which will not press out flat.

4. Continue making these stitches just as close together as possible.
5. When finished press open the seam.

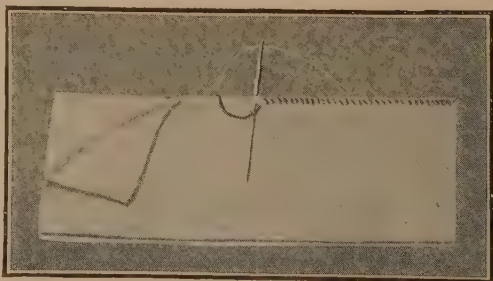


Illustration VII-9



## Lesson 65—THE OPEN BOUND SEAM (Illustration VII-10)

*To Make the Open Bound Seam*

1. Make a plain seam on the under side of the material.
2. Press the seam open.
3. Trim the edges of the seam evenly.
4. Use seam binding of a width that will fold easily over the edges. The usual width is  $\frac{3}{8}$  of an inch, but on heavy materials a wider binding should be used. Fold this binding either in the center or a little to one side of the center, whichever method is preferred, and press the crease with a warm iron.

5. Slip the edge of the seam between the folds of the binding, so that the tape entirely covers the edge of the seam. Stitch, making one row of stitches catch the edges of the binding on both sides of the seam.

In some instances it is well to put the binding on with a running stitch.



Illustration VII-10

## Lesson 66—THE CLOSED BOUND SEAM (Illustration VII-11)

*To Make the Closed Bound Seam*

1. Make a plain seam on the underside of the material.
2. Press the seam to one side.

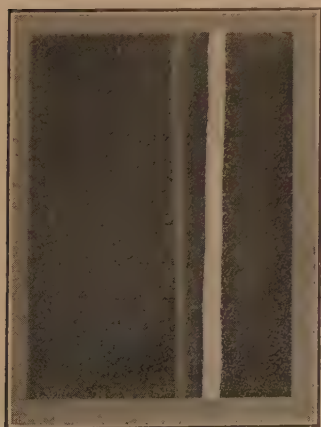


Illustration VII-11

3. Trim the edges of the seam evenly.

4. Follow step 4 in preceding lesson.

5. Slip both edges of the seam between the folds of the binding. Machine stitch binding or finish with running stitch. (Lesson 43.)

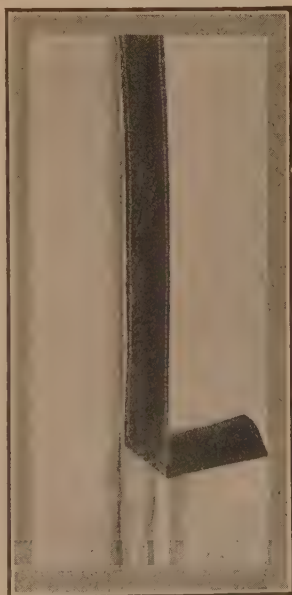


Illustration VII-12

## LESSON 67—THE FLAT BOUND SEAM (Illustration VII-12)

The Flat Bound Seam is one of the very best methods of binding a seam where the seam line is to be covered.

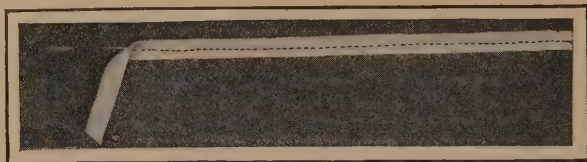


Illustration VII-13

*To Make the Flat Bound Seam*

1. Make a plain seam on the under side of the material.
2. Press the seam open.
3. Make a narrow overturning on each edge of the seam and baste.
4. Use a strip of seam binding and baste each edge of the binding to each edge of the seam turning.
5. Stitch through the seam and binding, but not through to the right side of the garment.



Illustration VII-14

## LESSON 68—THE STAYED SEAM (Illustration VII-13)

On most materials a bias seam, or even a slightly bias seam, should be stayed. This does not mean the old-fashioned way of taking a wide piece of tape and stitching it in with the seam leaving a very ugly finish. A very narrow cotton or linen tape answers the same purpose.

*To Make the Stayed Seam*

1. Baste the bias seam.
2. Baste the tape directly over the seam line.
3. When the seam is stitched the tape is stitched with it. This keeps the seam from stretching.

## LESSON 69—TO STAY AND BIND AN OPEN SEAM (Illustration VII-14)

1. Baste the seam.
2. Baste the tape at the seam line on each side of the seam.
3. Stitch the seam and the tape with one stitching.
4. Press the seam open.

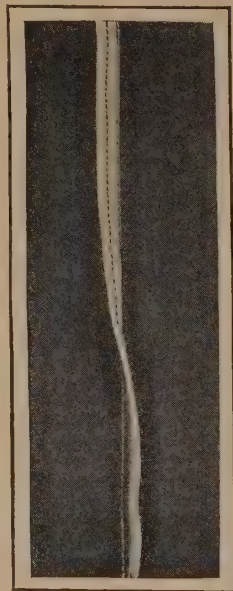


Illustration VII-15

5. Trim the edges of the seam evenly, and narrow enough so the edges of the tape can be folded over the edges of the seam.

6. Stitch each edge of the seam separately. This means three rows of stitching to make the seam: one when the seam and the two rows of tape are stitched together and one on each side of the open seam.

This method is used only on wide seams and heavy materials. The binding must be very light in weight otherwise the turnings can not be made neatly.

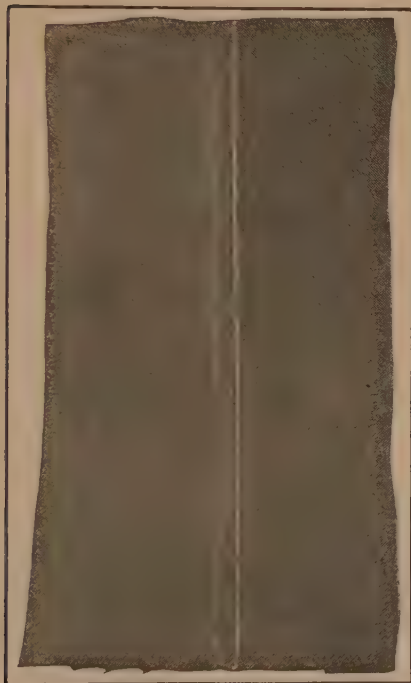


Illustration VII-16

3. Turn the garment to the right side and stitch a short distance from the seam line, stitching through the material and the seam.

This seam can be used on practically any style of garment.

#### LESSON 72—THE DOUBLE STITCHED SEAM (Illustration VII-17)

##### *To Make the Double Stitched Plain Seam*

1. Make a plain seam on the under side of the garment.

#### LESSON 70—TO STAY AND BIND A CLOSED SEAM (Illustration VII-15)

1. Baste the seam.
2. Stitch one edge of the binding to the seam while stitching.
3. Turn the other edge of the binding over the edge of the seam and stitch near the edge of the binding. This method both stays and binds the seam.

#### LESSON 71—THE SINGLE STITCHED SEAM (Illustration VII-16)

##### *To Make the Single Stitched Plain Seam*

1. Make a plain seam on the under side of the garment.
2. Press both edges of the seam to one side.

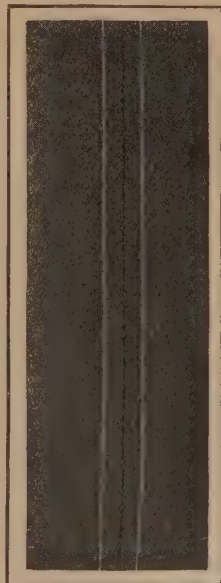


Illustration VII-17



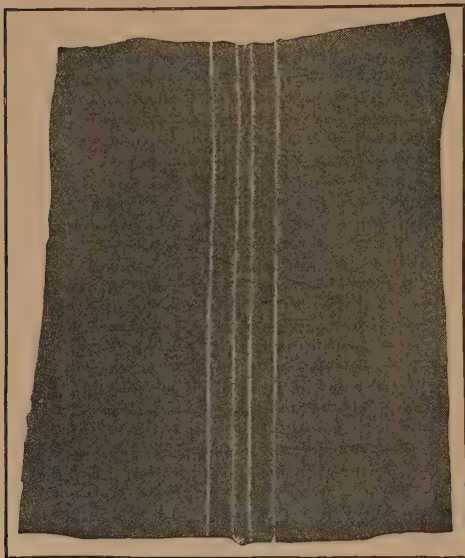


Illustration VII-18

line. Then stitch on a line which will catch each of the edges of the seam on the under side. This gives four rows of stitching on the right side of the garment. This seam is very useful for heavy materials and wide seams.

2. Press the seam open.
3. Turn the garment to the right side and stitch an equal distance on each side of the seam line.

This seam is appropriate for tailored effects.

Lesson 73—THE BROAD  
STITCHED SEAM  
(Illustration VII-18)

*To Make the Broad Stitched Seam*

1. Make a plain seam on the under side of the garment.
2. Press the seam open.
3. Turn the garment to the right side, and stitch close to, and on each side of the seam

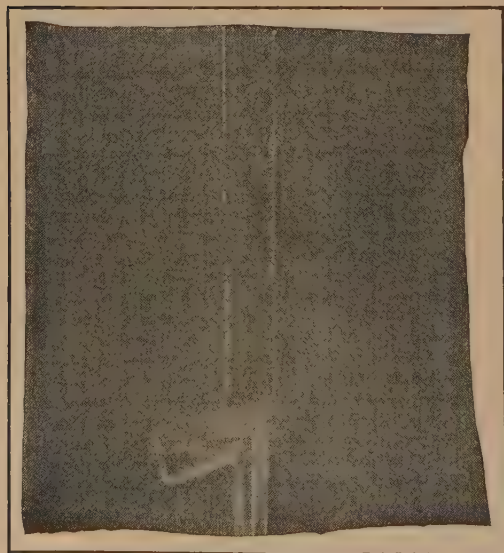


Illustration VII-19

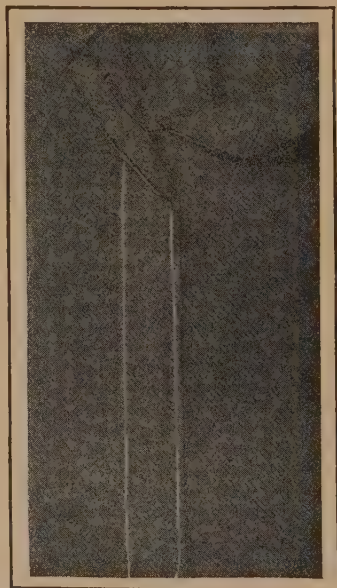


Illustration VII-20



## LESSON 74—THE STRAP SEAM (Illustration VII-19)

*To Make the Strap Seam*

1. Make a plain seam on the right side of the garment.
2. Press the seam open.
3. Baste a strip of the same material, or of a contrasting material, on which both edges have been turned under forming a strap wide enough to cover the raw edges of the seam.
4. Stitch both sides of the strap.

This seam is used for novel effects. If a more elaborate idea is to be carried out ribbon or braid may be substituted.

## LESSON 75—THE WELT SEAM (Illustration VII-20)

The Welt Seam is used only on materials heavy enough so that the edge of the seam does not show through the fold. It is entirely unsuited to thin goods.

*To Make the Welt Seam*

1. Make a plain seam, usually on the right side of the garment.
2. Trim to a narrow edge one side of the seam, leaving the other side the desired width of the welt, allowing for the turning.
3. Make a narrow underturning on the wide edge.
4. Lay the work flat on the table and crease and press the wide turned edge of the seam over the trimmed or narrow edge.
5. Baste carefully.
6. Stitch near the edge of the fold.

The welt of the seam can be made on either the right or the under side of the garment. If the welt is to appear on the right side, baste the garment with the seams on the right side. If the welt is to appear on the under side baste the plain seam foundation on the under side. The Welt Seam is always machine stitched, never hand sewed. It is a Fell Seam when it is hand sewed.

## LESSON 76—THE SINGLE STITCHED FRENCH WELT SEAM

*To Make the French Welt Seam with but One Row of Stitching*

1. Turn one edge of the seam over.
2. Turn the other edge of the seam under.

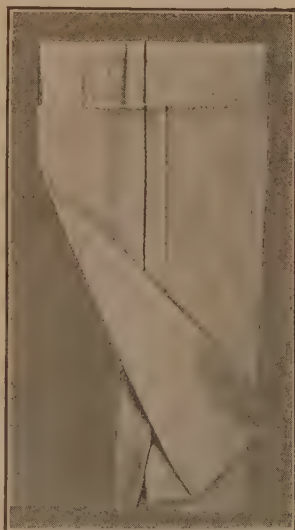


Illustration VII-21

3. Trim closely the edge which is turned over.

4. The raw edge of the turning of the portion which is turned under should be basted on the narrow trimmed edge which is turned over.

5. One row of stitching taken on the extreme edge of these turnings, which have been placed together, will make the seam. When correctly made, there will be no raw edges appearing.

*Another Way to Make the Seam*

(Illustration VII-21)

1. Leave the edges untrimmed, and lock the portion which is turned under on to the portion which is turned over.

2. Stitch in the center of the turned edges of the fold. This leaves a small tuck on both sides. It is also called the Lock Seam.

**Lesson 77—THE DOUBLE STITCHED FRENCH WELT SEAM (Illustration VII-22)**

The Double Stitched French Welt Seam is used in joining such portions of a garment as a yoke and body part, or a skirt foundation and the lower section of the skirt.

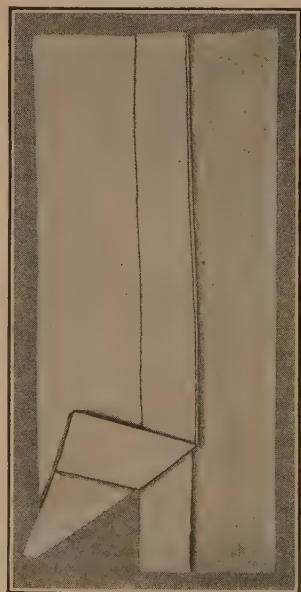


Illustration VII-22

*To Make the Double Stitched French Welt Seam*

1. Turn one edge of the seam over onto the right side.

2. Turn the other edge under toward the wrong side, turning under the edge which is to come on top. In joining a yoke to a garment, the body portion is turned over, and the yoke portion is turned under.

3. Baste the edge which is turned under onto the turned over edge.

4. Stitch the edge of each turning.

**Lesson 78—THE TAILORED LAP SEAM (Illustration VII-23)**

*To Make the Tailored Lap Seam*

1. Make a plain seam on the under side of the garment.

2. Press this seam to one side.

3. On the right side of the garment, make a  $\frac{1}{8}$  inch fold of the material, and

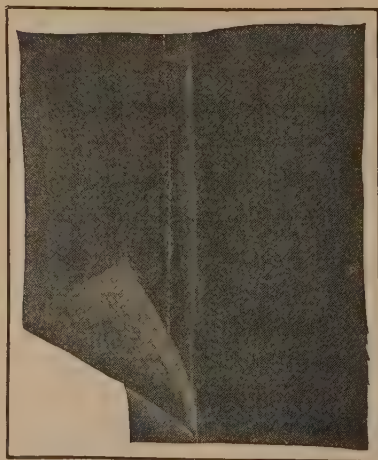


Illustration VII-23

baste the fold so it entirely covers the seam line.

4. Stitch the fold down, stitching exactly on the seam line.

#### LESSON 79—THE OVERLAP SEAM (Illustration VII-24)

##### *To Make the Overlap Seam*

1. Make a plain seam on the right side of the garment.

2. Trim this seam down as narrow as is practical.

3. Make a fold of the material, and baste the fold so that it entirely covers the seam.

4. Stitch the fold down, being careful to stitch beyond the trimmed edges of the under seam.

This gives a fold of any desired width on the right side, and a very tiny fold on the under side.

The overlap seam is especially useful for the hip-line of tailored skirts.

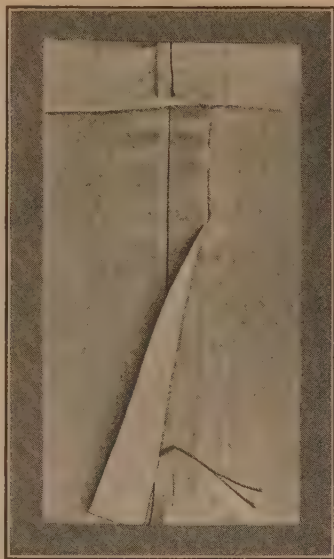


Illustration VII-24

#### LESSON 80—THE FOLD LAP SEAM (Illustration VII-25)

A Lap Seam is used in many places on a garment. It is very frequently used for the front and back of skirts.

##### *To Make the Fold Lap Seam*

1. Fold under the portion of the seam that is to be lapped over, and baste down both edges of the fold.

2. Lap the folded edge over the edge of the flat under portion of the seam.

3. Stitch any desired width from the edge of the fold.

4. Bind the edges of the under portion of the seams together.

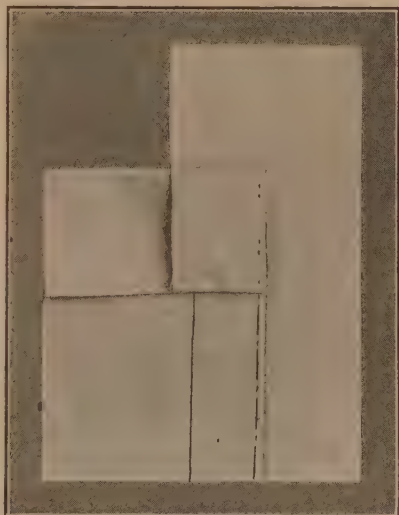


Illustration VII-25

**Lesson 81—THE PLAIN SLOT SEAM (Illustration VII-26)***To Make the Plain Slot Seam*

1. Baste a plain seam about  $1\frac{1}{8}$  inch wide on the under side.

2. Press the seam open.

3. Cut a stay of the same material as the garment and one inch wider than the slot seam is to be when finished. For instance, if the fold on each side of the seam is to be one inch wide, the completed seam is two inches wide. A three-inch stay is then needed. It is better to cut one edge of the stay with a selvedge edge, then bind the other edge. When this is not possible bind both edges. The stay must always be cut on the straight of the material. Baste the stay over the open seam on the under side.

4. Stitch back from the basted seam line on each side the width the slot seam is desired.

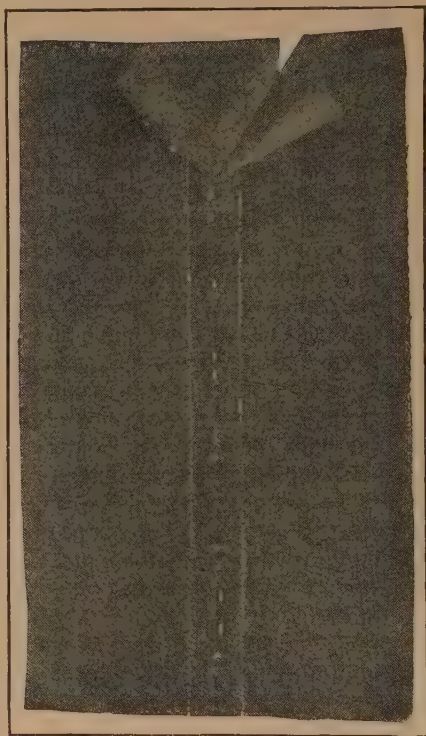


Illustration VII-26

5. Remove the seam basting, thus releasing the folds.

**Lesson 82—THE STAYED SLOT SEAM  
(Illustration VII-27)***To Make the Stayed Slot Seam*

1. Cut a stay as taught in Step 3, Lesson 81.  
2. Baste a marking thread down the exact center of the stay.

3. Fold under each edge of the seam and baste from the edge of the fold the width which the slot is desired.

4. Baste both folds onto the stay, making the edges meet at the center of the stay on the marked line.

5. Stitch on the basted width line.



Illustration VII-27



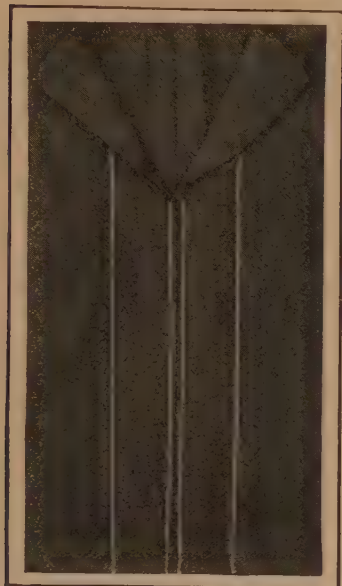


Illustration VII-28



Illustration VII-29

### Lesson 83—THE OVERSLOT SEAM (Illustration VII-28)

#### *To Make the Overslot Seam*

1. Make a plain seam on the right side of the garment and press the seam open.
2. Make and stitch a plait of the material on each side of the seam having the folded edge of the plaits meet at the seam line.
3. Stitch the fold-edge of each plait. This gives four rows of visible stitching.

### Lesson 84—THE FALSE SLOT SEAM (Illustration VII-29)

#### *To Make the False Slot Seam*

1. Make a plait at least two inches from the edge of the material. Stitch the plait just the width which you wish one-half of the slot seam to be.
2. Press the plait toward the edge of the material.
3. Make an under fold on the opposite edge of the seam, basting it the exact width of the plait.
4. Baste the folded edge so that it meets the plait on the opposite seam edge.
5. Stitch from the edge of the fold the same distance from the center which the plait is stitched.

This requires neither a plain seam nor a stay and is a very satisfactory seam when necessary to piece a garment on a center-line.

## HEMS

**Lesson 85—FLAT UNIFORM HEM (Illustration VII-30)**

A uniform hem should be of uniform width and great care should be taken in turning it. If working on a straight edge, the following method is good:

1. Draw a thread on the line of the first turning.

2. Baste this first turning wide enough so that none of the raw edges will work out from under it. Do not make it carelessly, as the line of stitching, which shows on the right side of the garment, will follow this turning.

3. Then, from this narrow turned edge, measure the exact depth which the finished hem is to be and draw another thread on this line for the second turning. Creasing under on this line completes the turning of the hem.

4. Finish with hemming stitch (Lesson 49 or 50) or machine stitch.

If working on an irregular line so a thread can not be drawn:

1. After making the first turning, measure with a tape measure or gage from the first turning to the depth

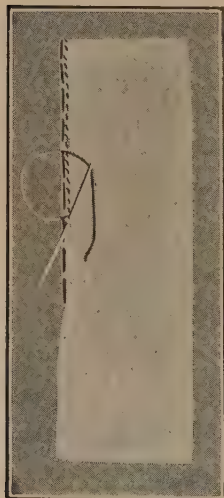


Illustration VII-32

the finished hem is desired and then make the second turning.

2. A gage (Illustration VII-31) is made by taking a straight piece of cardboard and cutting a notch at the exact width the finished hem is to be.

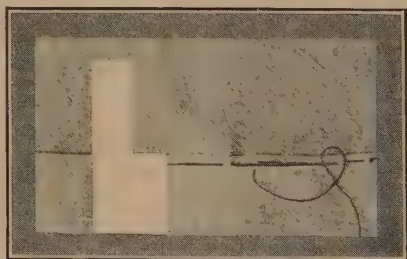


Illustration VII-31

**Lesson 86—THE PIN HEM (Illustration VII-32)**

The Pin Hem is an extremely narrow, flat, uniform hem. While it should be very narrow, it must not be rolled, but the edges should be kept flat.

### *To Make the Pin Hem*

Make a narrow turning of just two or three threads of the material, and make the second turning just wide enough to cover these threads. It is usually finished with a Hemming Stitch (Lesson 49 or Lesson 50), or the Invisible Slip Stitch (Lesson 51).

### LESSON 87—THE DAMASK HEM (Illustration VII-33) (Sometimes called *The Napery Hem*)

A Damask Hem is especially suitable for household linens.

### *To Make the Damask Hem*

1. Baste a flat uniform hem the width desired. (Lesson 85.)

2. Hold the basted hem downward and toward you. Fold back the material at the top of the hem. This leaves the hem toward you.

3. Fasten the thread under the hem, and bring it out through the top of the hem very close to the edge.

4. Use the stitch known as the overcasting, overhanding, or whip stitch. (Lesson 53.) Place the needle straight through the material at the very top of the turning of the hem. Point the needle straight toward you. Do not slant it. Make the stitches very small and very close together.

5. When finished, press with a warm iron on both sides and the stitches can hardly be seen. If any threads are drawn

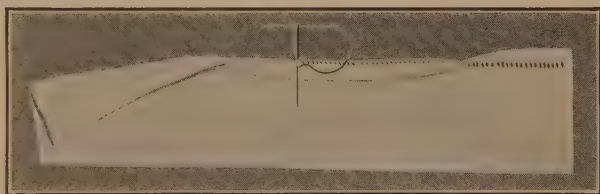


Illustration VII-33

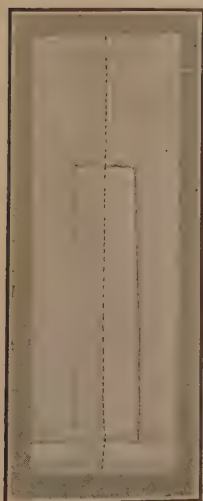


Illustration VII-34

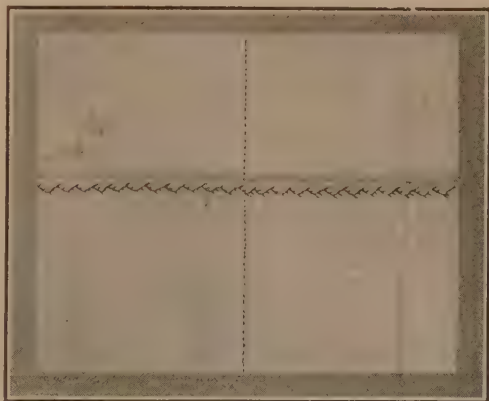


Illustration VII-35

to straighten the edges, these threads can be used for hemming, and the effect is still better.

Lesson 88—THE FRENCH HEM OR THE FLANNEL HEM  
(Illustrations VII-34 and 35)

The French or Flannel Hem is a flat uniform hem made on the right side of the garment. On flannel garments such as Infants' Petticoats the hem is finished with the Catch Stitch (Lesson 54), the Feather Stitch (Lesson 246), or Briar Stitch (Lesson 247 or 248).

Rip the seam of the hem and clip a short distance below the top of the hem line, and re-stitch this portion of the seam on the right side so that it will be covered by the hem.

Lesson 89—THE  
LENGTH HEM  
(Illustration VII-36)

The Length Hem differs from the uniform hem inasmuch as in hemming a skirt, or the lower edge of a sleeve, etc., the correct length of the portion of the garment to be hemmed is the first consideration.

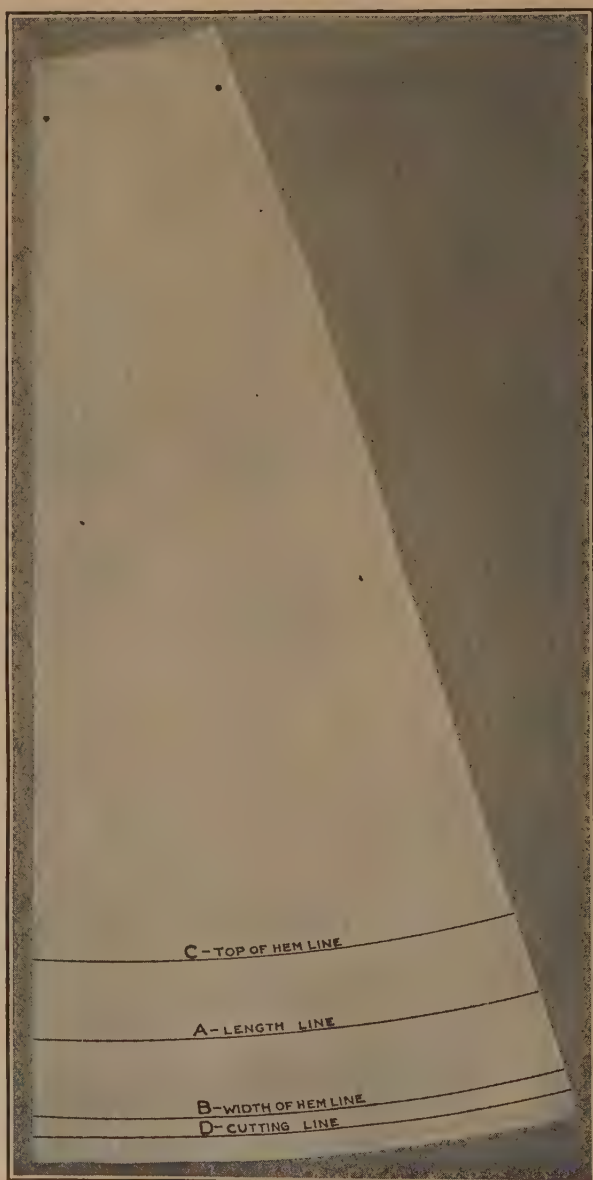


Illustration VII-36



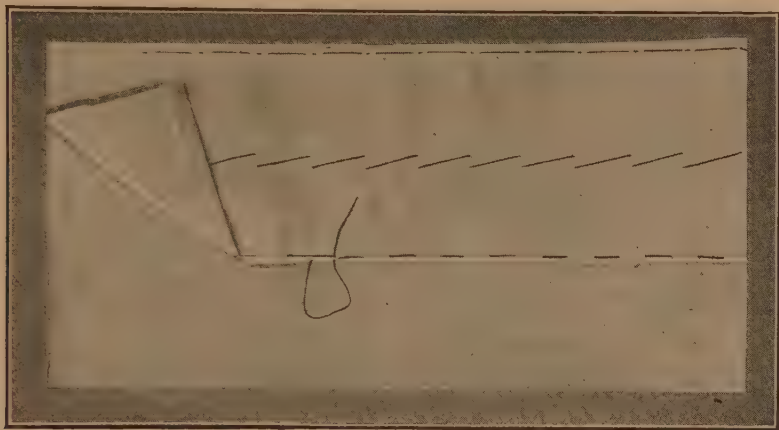


Illustration VII-37

### *To Make the Length Hem*

1. Mark the correct length either with basting threads or with colored chalk. (A.)
2. Then crease upward on line marked, and baste  $\frac{1}{8}$ -inch from edge.
3. If the hem is deep, put in one or more rows of diagonal bastings to hold the hem flat. (Illustration VII-37.)
4. Measure from the length line of the garment, the width the hem is desired. (B and C.)
5. Allow  $\frac{3}{8}$ -inch for the second turning, and trim off the remaining amount. (D.)
6. Turn under  $\frac{3}{8}$ -inch and baste carefully.
7. Finish with the Invisible Slip Stitch (Lesson 51) or Machine Stitch.

### LESSON 90—THE GATHERED HEM (Illustration VII-38)

It sometimes happens a circular garment has been cut too long, or, a ready-made garment is too long, and a gathered hem is preferred rather than to cut off the surplus length and apply a facing.

### *To Make the Gathered Hem*

1. Mark the desired length of the skirt. (A.)
2. From the marked length line measure downward and mark the exact depth which the hem is to be. (B.)
3. From the marked length line, measure upward depth of hem. (C.)
4. Cut off all surplus material to within  $\frac{3}{8}$  of an inch of the width line of the hem.
5. Make a row of shirrings on the width line. (B)
6. Crease upward on length line (A) and baste up turning of hem.

7. Draw the gathering thread until the fulness comes straight up from the length line of the skirt and baste a strip of tape over line B on the right side. Baste only through the tape and the hem and not through the skirt portion itself.

8. Remove the bastings from the bottom of the skirt and machine stitch the tape to hold the fulness in place.

9. Press the hem carefully, shrinking out all of the fulness possible and pressing the remaining fulness flat. This pressing should never be done after the bottom of the skirt has been finished, for it will leave marks and wrinkles where the extra fulness is pressed against the garment.

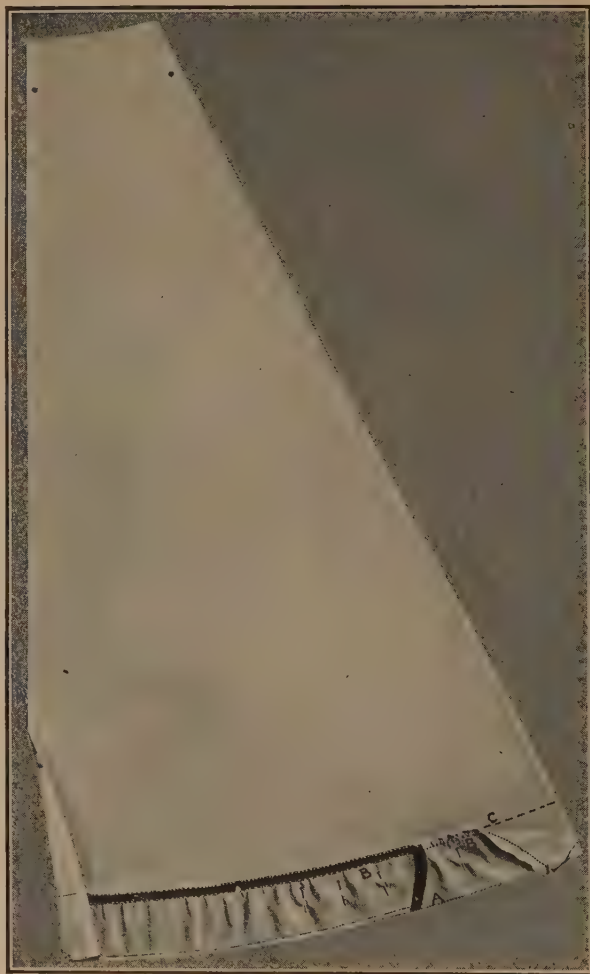


Illustration VII-38

10. Fold up so lines B and C meet and cut away any material which extends beyond the edge of the tape. Stitch the top edge of the tape to the garment or finish with invisible slip stitches. The tape will come a little beyond the depth line (C).

#### Lesson 91—THE ROLL HEM (Illustration VII-39)

The Roll Hem is used only on thin materials. It is used to the best advantage on edge work or when an edging or ruffle is to be put on. The roll must be made very small. It must be the shape of a roll and not flattened out, therefore it must be rolled very tightly. This is by far the daintiest of all hems.

### To Make the Roll Hem

1. Trim the edge of the material until no uneven or ragged edges appear, and no ravelings show.

2. Hold the wrong side of the material toward you with the trimmed edge up.

3. Begin at either the right or the left hand end.

4. Hold the top of the material so that the thumbs catch the very top thread. Keep the other fingers

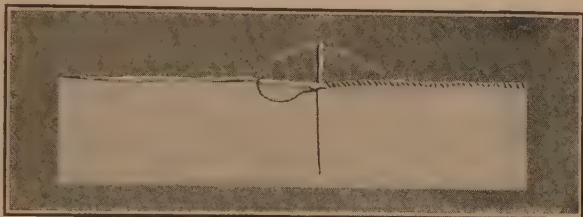


Illustration VII-39

on the opposite or right side close to the top of the work.

5. With both thumbs roll the top thread over two or three times, rolling toward you. Do not try to roll with one thumb, as you can not roll so quickly, so tightly, or so straight as you can when you use both thumbs.

6. Whip the roll tight with whip stitches taken very close together, letting the stitch come under the roll and not through it. Roll only an inch or two at a time, whipping the hem as you roll. (Lesson 53.)

### Lesson 92—To HEM ROUND EDGES (Illustration VII-40)

A Round Edge is hemmed with a very narrow hem, which should seldom be wider than  $\frac{1}{8}$  of an inch. It is hemmed according to the previous rules for uniform hemming, except that the first turning is snipped every inch or two, so that the hem will lie perfectly flat.

Always face round edges when a  $\frac{1}{8}$  of an inch hem will not make a satisfactory finish. If a wider hem is used, the work can not be kept flat and neat.

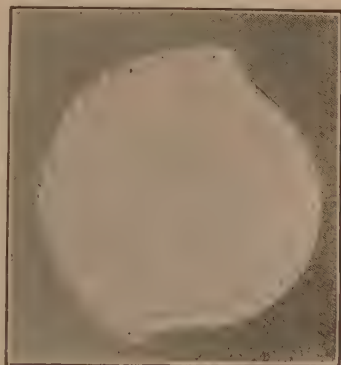


Illustration VII-40

### FACINGS

### Lesson 93—To CUT FACINGS

*The Straight Facing* is a straight strip. It is used only on a straight edge, or a perfect bias edge, and is usually cut on the lengthwise of the material, altho it may be cut on the crosswise.

*The Bias Facing* is a strip of material cut on a perfect bias, obtained by putting two straight edges together, and cutting diagonally across. It is used on irregular lines and is joined on the straight lengthwise or straight crosswise thread according to the nap or the surface thread, having all seams run in the same direction. (Illustration VII-41.)

*The Fitted Facing* is a facing cut on the same grain as the material, and following exactly the line of the entire portion to be faced. It is used on all irregular lines, and on all curves except the arm-scy. (Illustrations VII-44 and 45.)

*The Exceptional Facing* is a bias strip put on by using two threaded needles at the same time. The stitches on the outside and the inside edges are taken alternately. In this way the inside edge of the facing is kept smooth and the fuller line of the outside edge is so adjusted that the facing will lie flat. (Illustrations VII-46 and 47.)



Illustration VII-41

#### LESSON 94—TO APPLY FACINGS

Facings are either set on or sewed on to the edge of the garment. All facings but the Exceptional Facing can be handled in either of these ways.

The Exceptional Facing, on account of the curve of the edge which it finishes, is always a Set-on Facing.

#### LESSON 95—SEWED-ON FACING (Illustration VII-42)

The Sewed-on Facing has one edge sewed to the edge of garment with a plain seam, and the other edge turned under and hemmed down.

##### *To Make the Sewed-on Facing*

1. Study the line to be faced. If the line is a perfect straight or bias edge, cut the facing on the warp thread or the crosswise of the material. If the line is an irregular one, cut the facing on the perfect bias. The facing must be the exact width desired, with

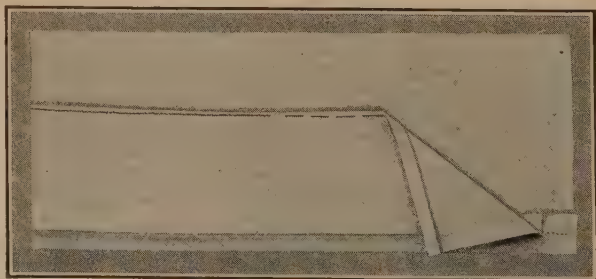


Illustration VII-42



$\frac{3}{8}$  of an inch allowed on one side for a turning, and  $\frac{3}{8}$  of an inch on the other side for a seam. Allow a lesser amount for a narrow facing.

2. Place the right side of the facing to the right side of the garment with the edges together, and stitch a  $\frac{3}{8}$  of an inch seam.

3. Turn the facing to the under side, and draw the seam back  $\frac{1}{16}$  of an inch from the edge of the garment and baste. In all underfacings the seam or edge of the facing is brought back a little—but not more than  $\frac{1}{8}$  of an inch—from the edge of the fold. In the making of overfacings on collars and revers, bring the edge of the facing to the edge of the garment.

4. Turn under the unsewed edge of the facing  $\frac{3}{8}$  of an inch, and baste.

5. Finish with any of the hemming stitches (Lesson 48, 49, or 50).

#### LESSON 96—SET-ON FACING (Illustration VII-43)

##### *To Make the Set-on Facing*

1. Cut the facing either straight, bias, or fitted, according to the line which is to be faced. The facing must be the exact width desired, with  $\frac{3}{8}$  of an inch allowed on each edge for turning. If the facing is to be very narrow, a smaller turning is allowed.

2. Turn under the edges of the facing the amount allowed, and baste and press the turnings. This makes a finished strip.

3. Turn under the edges of the garment and baste the turning. When facing an irregular line, it is sometimes necessary to clip the turning so the edges will spread sufficiently to keep the material from drawing.

4. Baste outside edge of facing  $\frac{1}{8}$  of an inch from edge of garment.

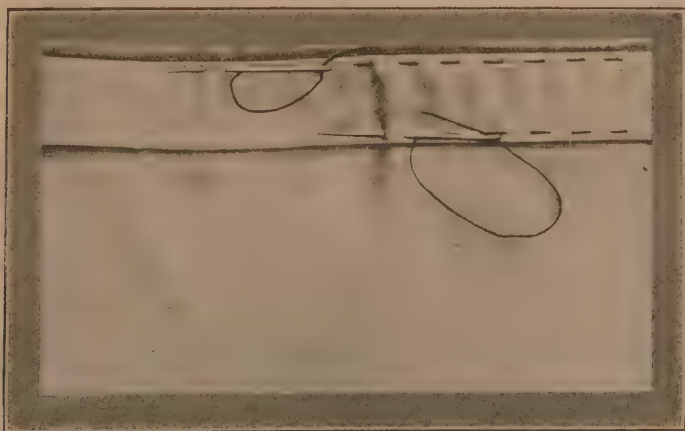


Illustration VII-43

5. If the facing is wide, make one or two rows of diagonal bastings between the two edges of the facing to hold it flat.

6. Baste the inside edge of the facing, and finish both edges with any of the ways of hemming, or machine stitch.

### LESSON 97—THE FITTED FACING (Illustrations VII-44 and 45)

The Fitted Facing is suitable for curves, points, and irregular lines.

#### *To Make the Fitted Facing*

1. If possible, select a piece of the same material as the garment. Whether or not the same material is used, match the grain of the goods, and lay the edge of the garment right side downward on the right side of the uncut material, which is to be used for the facing.

2. Baste the edge of the garment flat onto the facing material. (Illustration VII-44.)

3. Machine stitch the edge of the garment to the material, so the work will be firm.

4. Cut the facing material the same shape as the edge of the garment to be faced.

5. Clip the edge of each curve until the facing will lie smooth.

6. Turn the facing to the under side, drawing the

seam back and under about  $\frac{1}{16}$  of an inch from the edge of the garment.

7. Baste  $\frac{1}{8}$  of an inch from the edge of the garment.

8. An even distance from the bottom line, mark the exact width the facing is desired.

9. Cut the facing  $\frac{3}{8}$  of an inch beyond this line.

10. If the facing is wide, baste with two or three rows of diagonal basting stitches.

11. Clip the edges and turn under the top edge of the facing. Baste with uneven basting stitches. (Illustration VII-45.)

12. Finish with any of the hemming stitches (Lesson 48, 49, or 50), or machine stitch.

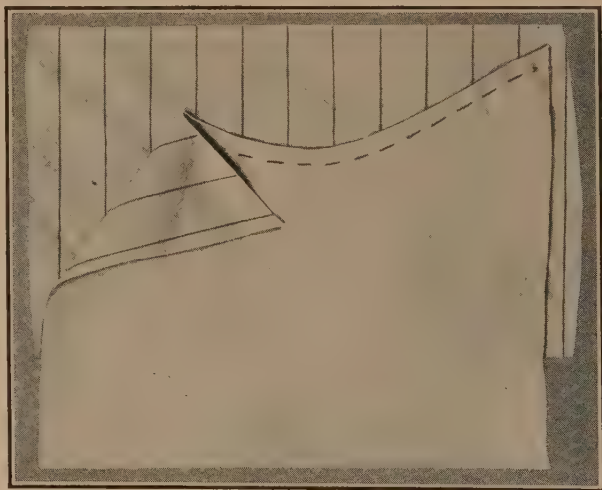


Illustration VII-44

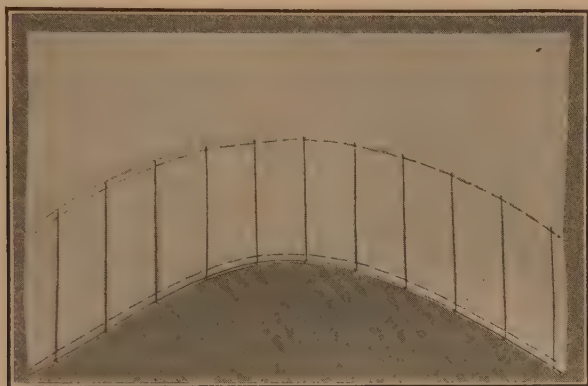


Illustration VII-45

### Lesson 98—THE EXCEPTIONAL FACING (Illustrations VII-46 and 47)

The arm-scye is faced with what is generally termed the Exceptional Facing.

To apply the *Exceptional Facing* to the arm-scye of a garment:

1. Cut a bias strip about  $\frac{5}{8}$  of an inch wide.

2. Turn under both edges  $\frac{1}{8}$  of an inch, baste, and press. This makes a finished strip  $\frac{3}{8}$  of an inch wide.

3. Turn under the edges of the arm-scye  $\frac{3}{8}$  of an inch, clipping the turning until it will lie flat. Baste down carefully. (Illustration VII-46.)

4. Thread two needles.

5. Place the outer edge of the facing to within  $\frac{1}{16}$  of an inch of the edge of the arm-scye, and on this edge place one of the needles, taking up a few basting stitches.



Illustration VII-46

6. Then place the second needle on the inside edge of the facing, and baste alternately with each needle, at all times keeping the facing lying perfectly flat and smooth. (Illustration VII-47.)

7. Machine stitch both edges, or finish with the Slant Stitch (Lesson 48).

When lace edging is used for trimming there is only the folded material through which to sew, not the thickness of both facing and material.

When an embroidery ruffle is used, or a ruffle of any kind, baste it between the facing and the turned edge of the arm-scyce of the garment.

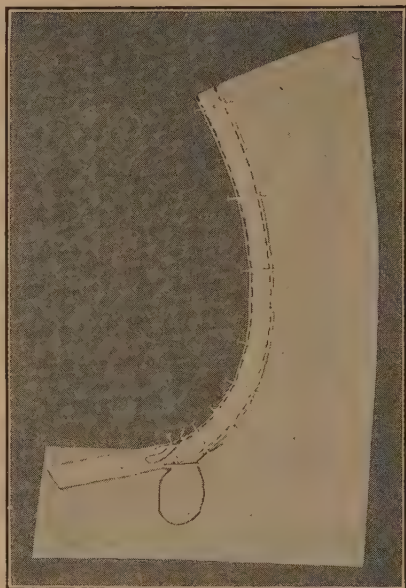


Illustration VII-47

# Lesson 99—THE SEWED-ON EXTENSION FACING (Illustration VII-48)

## *To Make the Sewed-on Extension Facing*

1. Cut the facing the exact length and twice the width the finished facing is desired, making an extra allowance on all edges for seam and turnings.

2. Stitch the right side of the facing to the right side of the garment with a plain seam.

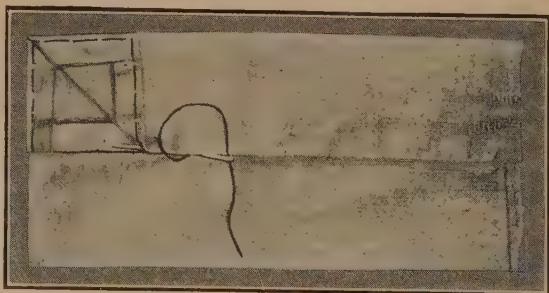


Illustration VII-48

3. Turn under the loose edge of the facing, turning toward the seam.

4. Bring edge of turning to underside of garment, covering seam.

5. Finish with hemming stitch (Lesson 48, 49, or 50) or the Invisible Slip Stitch (Lesson 51).

# Lesson 100—THE SET-ON EXTENSION FACING

(Illustrations VII-49, 50, and 51)

## *To Make the Set-on Extension Facing*

1. Cut a strip of material the exact length and twice the width the



finished extension facing is desired, allowing a turning on each edge.

2. Baste under the margin allowance. (Illustration VII-49.)

3. Fold the extension exactly through the center and baste, keeping all edges even. (Illustration VII-50.)

4. Slip the edge of the portion to be faced between the folds of the extension and machine stitch on all four edges of the facing, or finish with the Invisible Slip Stitch (Lesson 51) or any of the hemming stitches (Lesson 48, 49, or 50).

Children's skirts may be lengthened with the sewed-on Extension Facing applied to the bottom of the skirt or the facing may be applied according to Lesson 99.

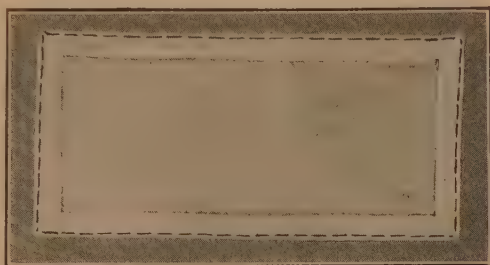


Illustration VII-49

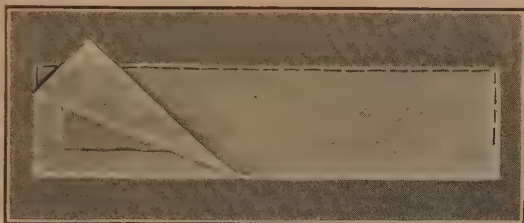


Illustration VII-50

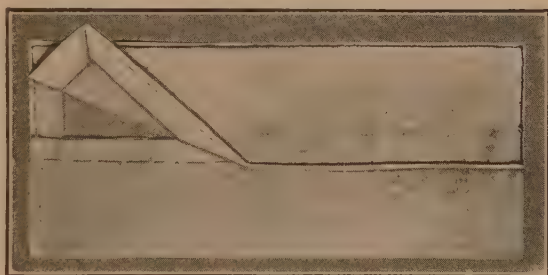


Illustration VII-51

#### Lesson 101—TO CUT THE PIPED FACING (Illustration VII-52)

Obtain a perfect bias edge by folding a straight crosswise and lengthwise line together. Cut on this line, then make allowances as follows:

1. Allow  $\frac{1}{4}$  of an inch margin for finishing.
2. Allow width of piping desired.
3. Allow width of facing desired.
4. Allow  $\frac{1}{4}$  of an inch for the finishing of the facing.

#### Lesson 102—TO APPLY THE PIPED FACING (Illustrations VII-53 and 54)

1. Cut the facing as directed in the preceding lesson.
2. Turn under the edge of the garment and baste.
3. Turn under the facing on the width line of the piping and on the turning line of the facing and baste both edges. (Illustration VII-53.)

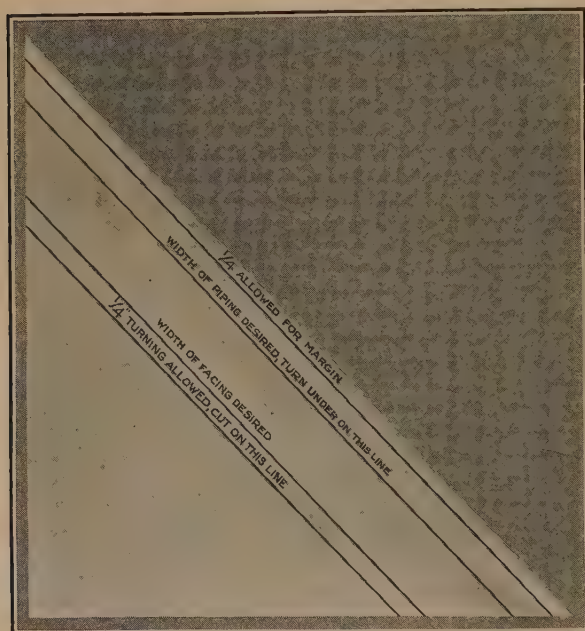


Illustration VII-52

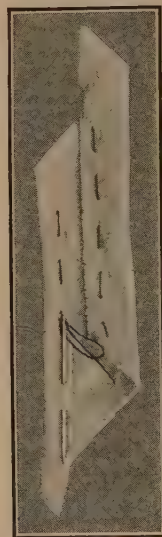


Illustration VII-53

4. Apply the facing as taught in detail in Lesson 94, allowing the width of the piping to extend beyond the edge of the garment.
5. Machine stitch or finish by hand. (Illustration VII-54.)

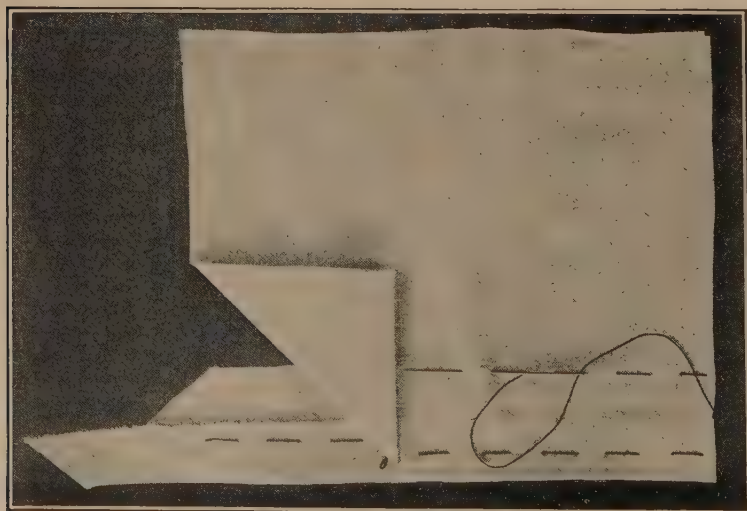


Illustration VII-54

## PIPING, CORDING, AND FOLDS

## Lesson 103—TO CUT BIAS PIPING (Illustration VII-55)

1. Fold the material which is intended to be used for piping on a perfect bias and baste along the edge of the fold.

2. Decide the exact width of the piping and baste a line marking this width.

3. Cut the piping  $\frac{1}{4}$  of an inch beyond the second row of bastings.

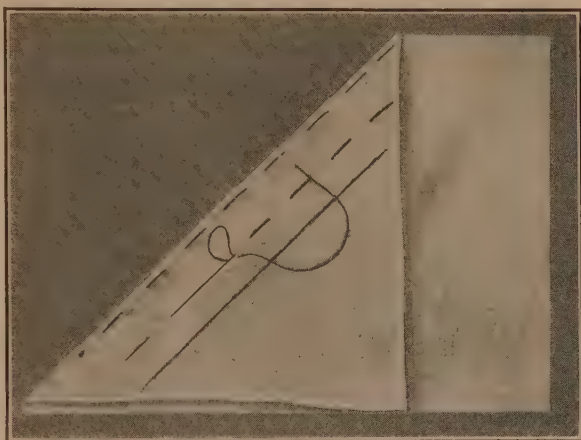


Illustration VII-55

## Lesson 104—TO CUT PIPING ON THE STRAIGHT OF THE MATERIAL

1. Fold on a straight line and baste.
2. Baste a line marking the desired width of piping.
3. Cut the material  $\frac{1}{4}$  of an inch beyond the marked line.

## Lesson 105—TO CUT BIAS DOUBLE FOLDS (Illustration VII-56)

1. Mark a true bias.
2. Measure twice the width of the fold desired for the piping plus  $\frac{1}{4}$  of an inch on each edge for turnings.
3. Turn under the extra margin and baste the edges of the turnings together.
4. Finish by machine or with Invisible Slip Stitches (Lesson 51 or 52).

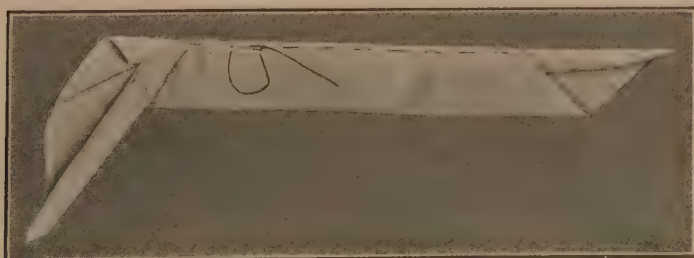


Illustration VII-56

**Lesson 106—To APPLY PIPING (Illustrations VII-57 and 58)**

Piping is applied as a piped facing (Lesson 102), or it may be applied between the seams of a garment as follows:

1. Turn over the under edge of the seam line and baste.

2. Turn under the upper edge of the seam line and baste.

3. Baste the piping to the upper edge of the seam, the piping extending just the width allowed for in cutting. (Illustration VII-57.)

4. Place the portion of the garment on which the piping has been basted over the under part of the seam which has been turned over, then baste and stitch. (Illustration VII-58.)

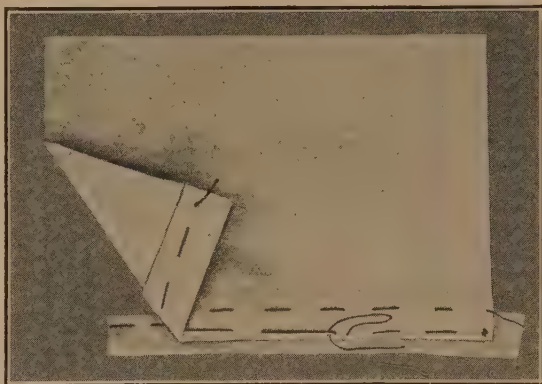


Illustration VII-57

**Lesson 107—To MAKE THE DOUBLE FOLD PIPING (Illustration VII-59)**

1. Cut the material for the double fold. (Lesson 105.)

2. Turn under and baste both edges of the fold  $\frac{1}{4}$  of an inch, and then baste the turned edges together. (Illustration VII-56.)

3. Turn under the garment with a wide



Illustration VII-58

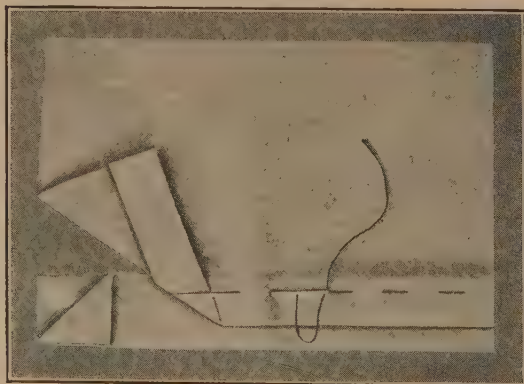


Illustration VII-59



or narrow turning, depending upon the effect desired. Where only one stitching is desired, only a narrow turning is made. Where a deeper turning is desired, and whether one or two rows of stitching be made, both the piping and the turning must be made wider.

4. Baste the double fold piping over the turned edge of the garment and stitch or finish by hand. If the garment is finished by hand, the edges of the double folds should be stitched together before they are applied to the garment. (Illustration VII-59.)



Illustration VII-60

#### Lesson 108—THE MILLINERS' BAND (Illustration VII-60)

##### *To Make the Milliners' Band*

1. Cut a strip of material either on the straight or the bias, cutting it two and one-half times the width of the finished fold.
2. Make a double fold the desired width of the finished fold.
3. Fold over the remaining edge, which is one-half the width of the double fold.
4. Catch stitch (Lesson 54) or machine stitch the folds together.

#### Lesson 109—THE MILLINERS' FOLD (Illustration VII-61)

##### *To Make the Milliners' Fold*

1. Cut a bias strip and fold under one-third of its width.
2. Make a narrow underturning on the opposite edge, bringing over the edge of the turning to cover the raw edges of the fold.
3. Finish with Invisible Slip Stitches (Lesson 51 or 52) or machine stitch.

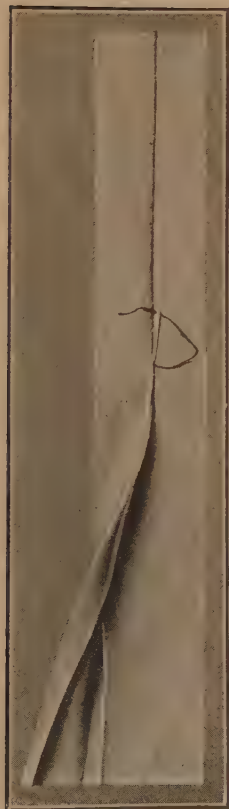


Illustration VII-61

### Lesson 110—THE CORDED PIPING

(Illustration VII-62)

Draw cable cord or yarn through piping which has been made in any desired manner.

Use cable cord for heavy materials. For thin materials, such as chiffons, voiles, organ-dies, and Georgette crêpe, use heavy yarn of the same color as the piping.



Illustration VII-62

### Lesson 111—THE TUCK CORDING (Illustration VII-63)

Make an ordinary tuck just wide enough for the cord, and after the tuck has been finished, draw the cord through.

If the material or line is such that the tuck can not be made first, insert the cord while making the tuck; put in the tuck with the Running Stitch (Lesson 43).

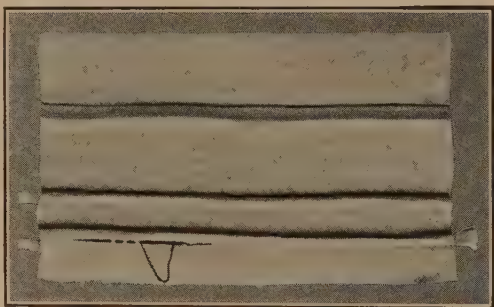


Illustration VII-63

### Lesson 112—To COVER A CORD (Illustration VII-64)

1. Sew a fine cord to the end of the cable cord which is to be covered. (A)

2. Cut a bias strip wide enough to cover the cable cord, allowing for seams.

3. Fold the bias strip wrong side out over the fine cord. (B)

4. Tack this bias

strip firmly to the joining of the fine cord and cable cord. (C)

5. Stitch from the folded edge a sufficient distance to allow the cable cord to be drawn through.

6. Then draw the facing right side out over the cable cord by pulling the fine cord and drawing the facing over the cable cord. (D)

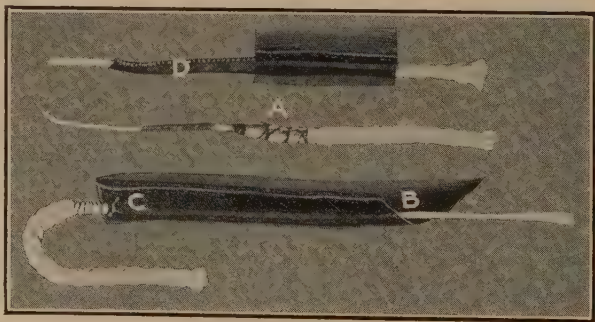


Illustration VII-64

## TUCKS AND PLAITS

Lesson 113—GENERAL INSTRUCTIONS FOR MAKING  
TUCKS AND PLAITS

A tuck is a fold of material stitched through both thicknesses of the fold.

A plait is a fold of material stitched through both thicknesses of the fold and through the material.

Tucks may be divided into three classes:

1. The plain tuck.
2. The pin tuck.
3. The Crosswise or Nun tuck.

Plaits are usually divided into three divisions:

1. Side plaits.
2. Box plaits.
3. Inverted plaits.

In fancy plaiting which is done by machine, one may have a great variety of plaits, such as:

1. Knife plaits.
2. Accordion plaits.
3. Sunburst plaits, etc.

The manner of making tucks is usually divided into:

1. Even tucks.
2. Graduated tucks.
3. Group tucks.

When there are tucks or plaits and the pattern plainly marks their width, the problem is easy to handle. It is simply a matter of matching perforations, basting the tucks or plaits and stitching them exactly on the line which is marked.

Where there are no perforations and one must allow for the tucks or plaits, care must be exercised that the length and width are correct, that they are the correct distance apart, and lie in the right direction.

Lesson 114—TO MAKE A GAGE TO MARK TUCKS OR  
PLAITS (Illustration VII-65)

1. Mark a piece of cardboard the exact width the finished tuck is to be.
2. Then mark the width desired between the finished tuck and the next tuck.



Illustration VII-65

**Lesson 115—EVEN TUCKS (Illustration VII-66)**

Crease the tucks and stitch back from the crease the desired width of the tuck. Stitch through both thicknesses of the fold.

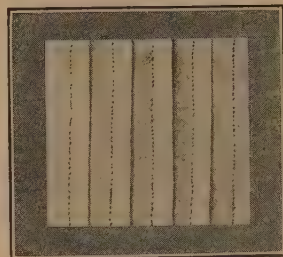


Illustration VII-66

**Lesson 116—EVEN PLAITS (Illustrations VII-67 and 68)**

Crease plait and stitch the desired width, stitching through both thicknesses of the fold and the material, or the plait may be basted and pressed flat without stitching. Plaits should usually be stayed by tacking occasionally to a tape on the under side.



Illustration VII-67

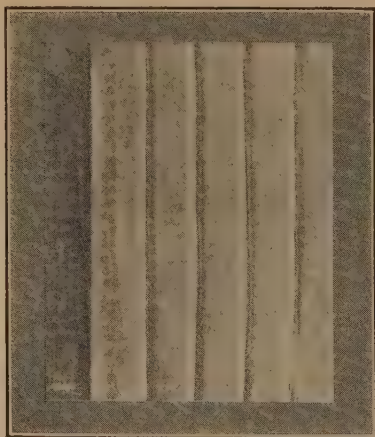


Illustration VII-68

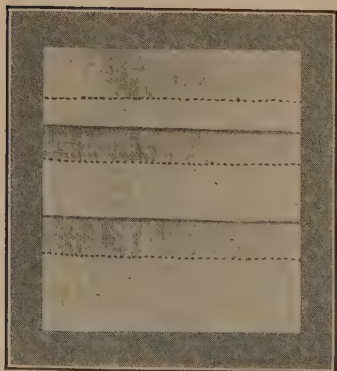


Illustration VII-69



Illustration VII-70



LESSON 117—TO MAKE GRADUATED TUCKS OR PLAITS  
(Illustrations VII-69, 70, and 71)

Mark the depth or length of each tuck or plait on a gage, making the gage the length of the deepest or longest tuck or plait. (Illustration VII-65.) Proceed as for the Even Tucks and Plaits. (Lessons 115 and 116.)



Illustration VII-71



Illustration VII-72

LESSON 118—GROUP TUCKS OR PLAITS (Illustration VII-72)

Make Group Tucks or Plaits in the same manner as the other tucks or plaits, except that a space is left between each group or cluster.

LESSON 119—PIN TUCKS (Illustrations VII-73 and 74)

Crease the material and stitch as close to the crease as possible.



Illustration VII-73

LESSON 120—CROSSWISE OR NUN TUCKS  
(Illustrations VII-75 and 76)

*To Make Crosswise or Nun Tucks*

1. In cutting out the garment allow for the amount to be taken up in the depth and number of tucks.

2. Note the length of the finished skirt.

3. Make the tucks in the usual manner, and if the skirt has angles or is circular, hold the under edge of the tuck a little full, or run

a shirring thread to distribute the fulness evenly. The Nun Tuck should be the same width in all places.

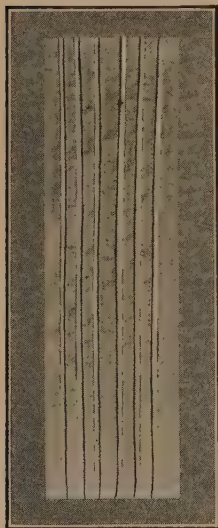


Illustration VII-74

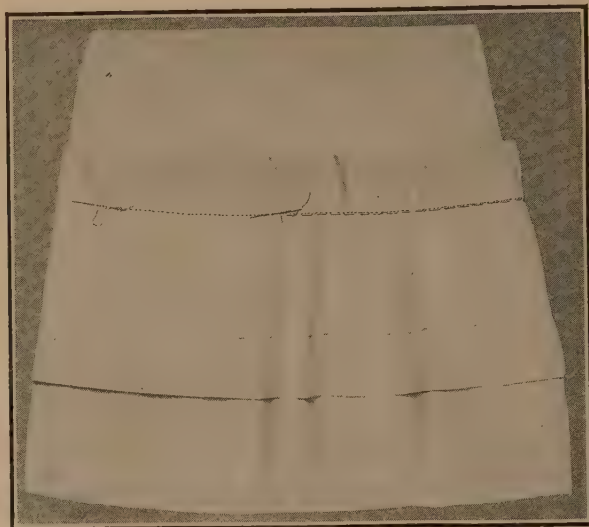


Illustration VII-75

### LESSON 121—SIDE PLAITS

Side plaits are made exactly the same as tucks, except the tucks are stitched only through the two thicknesses of the fold, while plaits are stitched through both thicknesses of the fold and the material also, so that they will lie flat.

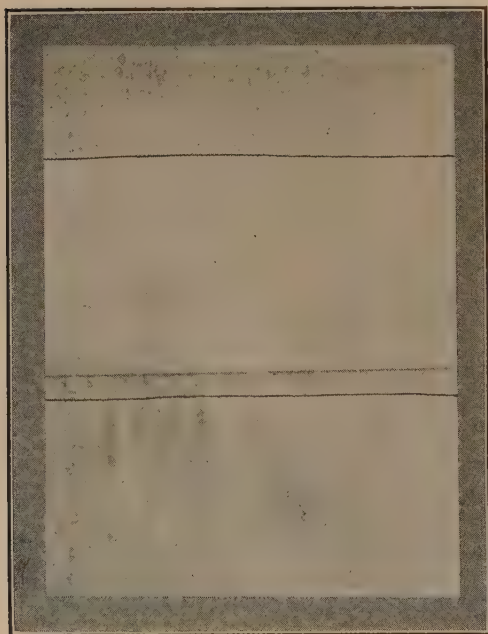


Illustration VII-76

### LESSON 122—BOX PLAITS (Illustration VII-77)

A Box Plait is a fold turned in both directions from a center line.

### LESSON 123—THE INVERTED PLAIT

The Inverted Plait is a box plait with the edges of the plait turned toward each other on the right side, giving the box plait effect on the under side.

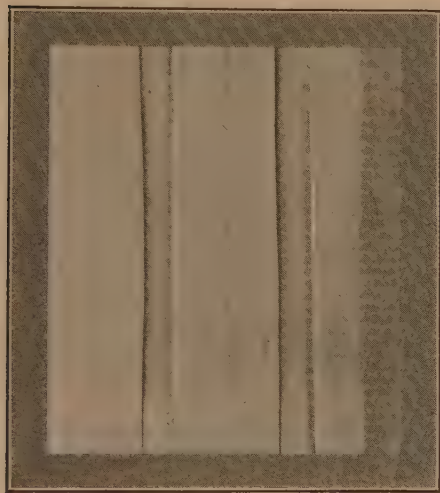


Illustration VII-77

## RUFFLES

Lesson 124—GENERAL  
INSTRUCTIONS FOR MAKING  
RUFFLES

1. With a pin or colored thread divide the ruffle into such proportions as the fulness is desired. If an equal fulness is desired, divide first into halves, then into quarters, and if the ruffle is long it should be divided into eighths.

2. Ruffles are usually gathered about  $\frac{1}{8}$  of an inch from the top edge.

3. When gathering always use a double thread with a large knot, and do not draw the thread all of the way to the knot until the gathering is finished.

4. Do not gather beyond the divisions marked on the ruffle, but cut the thread at the eye of the needle when the division point is reached. Then make a large knot at the end of the thread, and start the next division with another thread.

5. All gathering should be done with very small running stitches, as the gathering does not have an even appearance when long, coarse, or uneven stitches are used.

6. Two rows of gathers are sometimes used when the material is difficult to handle.

7. When a ruffle must be pieced, join the ends of the ruffle in any one of the following methods:

On materials that fray or ravel, roll both edges together in a roll, and whip very tightly. This will give a small welt or roll where it is joined, and is called the Roll Seam (Lesson 63).

On materials with a selvedge baste the two edges together and whip. This will make a flat, smooth joining and is called the Whip Seam (Lesson 64).

Other seams used to join ruffles are the Fell Seam (Lesson 58), the French Fell Seam (Lesson 59), and the Double Stitched French Welt Seam (Lesson 77).

8. To baste on the ruffle: Divide the garment into the same number of divisions as the ruffle. Pin the ruffle on the corresponding division marks of the garment.

9. Wrap the ends of the gathering threads around a pin and even

up the gathers, or work them into the place desired by holding the garment straight up and down and stroking the ruffle until the fulness falls correctly. Stroke between the gathers with the point of a needle, or, if delicate material, use a bone stiletto.

10. Baste the ruffle to the garment, and finish in accordance with any desired method of application. Fifteen methods are presented in the following instructions:

#### Lesson 125—THE HEADED RUFFLE (Illustration VII-78)

The Headed Ruffle is suitable for a full ruffle on thin material.

##### *To Make the Headed Ruffle*

1. The heading of a ruffle may be from  $\frac{1}{4}$  of an inch to any width desired. Turn under the entire top of the ruffle  $\frac{3}{8}$  of an inch more than the finished heading is to be.



Illustration VII-78

2. With a double thread, leaving a large knot, make two rows of gathers very close together. The first row of gathers should be  $\frac{3}{8}$  of an inch above the raw edge of the turning, and the second row just above it. Proceed exactly as given in General Instructions for Making Ruffles. (Lesson 124.)

#### Lesson 126—THE FACED RUFFLE (Illustration VII-79)

The Faced Ruffle is a plain ruffle, put on with a raw edge. This is covered with a facing, finishing braid, insertion, or banding.

##### *To Make the Faced Ruffle*

1. Gather the top of the ruffle  $\frac{3}{8}$  of an inch from the edge.



2. Apply the ruffle to the garment as given in the General Instructions for making ruffles. (Lesson 124.)

3. Cover the raw edge of the top of the ruffle in any of the ways mentioned.

4. Stitch both edges of the facing material to the garment.

#### Lesson 127—THE FALL RUFFLE (Illustration VII-80)

The Fall Ruffle is the easiest to apply of the various ruffles. It requires no finishing braid, insertion, or banding as the raw edge of the joining is covered by the ruffle when the ruffle falls downward into place.

When using the Fall Ruffle it is wise to have the material heavy enough so the work will not show through to the right side of the ruffle.

##### *To Make the Fall Ruffle*

1. Gather the raw edge of the ruffle  $\frac{3}{8}$  of an inch from the edge.

2. Follow all rules set forth in General Instructions for making ruffles. (Lesson 124.)

3. Baste the ruffle to the garment with the right sides together and with the lower edge of the ruffle upward.

4. Stitch on the line where the ruffle is gathered.

5. Then allow the ruffle to fall downward, thus covering the seam of the joining.



Illustration VII-79

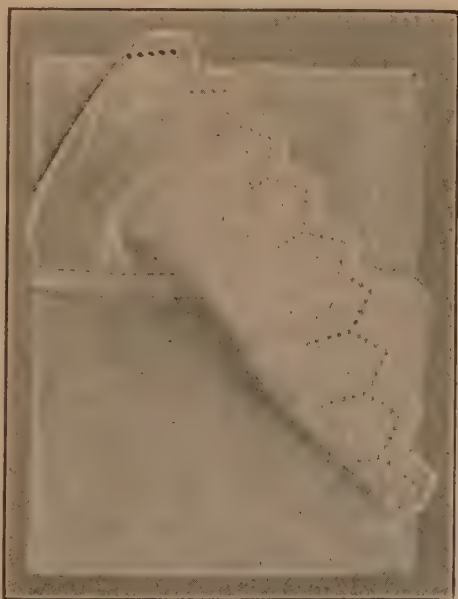


Illustration VII-80

Lesson 128—THE TURN-IN OR CIRCULAR RUFFLE  
(Illustration VII-81)

The Turn-in or Circular Ruffle is suitable for any material.

*To Make the Turn-in or Circular Ruffle*

1. Turn under the top of the ruffle  $\frac{3}{8}$  of an inch and baste.
2. Baste on the ruffle, following all rules given in Lesson 124.
3. Stitch the ruffle  $\frac{1}{8}$  of an inch from, or as close as possible to, the top edge.



Illustration VII-81

4. If the ruffle is to be piped (Illustration VII-57), or corded (Illustration VII-62), the piping or cording is basted on to the material at the line of the stitching, and the ruffle stitched over it.

Lesson 129—RUFFLES APPLIED WITH THE WELT SEAM  
(Illustration VII-82)

On heavy materials it is often necessary to join the ruffle to the garment with a Welt Seam, and many find this an easy way to dispose of the ruffle problem.

*To Apply Ruffles With the Welt Seam*

1. Gather the ruffle and distribute the fulness.
2. Join the ruffle to the garment with a plain seam, making the seam come on the right side of the work.

3. Trim off the edges of the seam of the ruffle to  $\frac{1}{8}$  of an inch width.

4. Make a narrow underturning on the seam edge of the garment portion.

5. Lay the work flat on the table, crease and baste the wide turning of the seam of the garment over the narrow trimmed edge of the ruffle.

6. Finish the edge of the turning by machine stitching.

LESSON 130—RUFFLES APPLIED WITH  
THE FELL SEAM  
(Illustration VII-83)

When applying ruffles with Fell Seam (Lesson 58) proceed exactly as directed for applying ruffles with the Welt Seam (Lesson 129), except that the work is finished by hand with any of the hemming stitches (Lesson 48, 49, or 50) instead of being machine stitched.



Illustration VII-82



Illustration VII-83

LESSON 131—RUFFLES APPLIED WITH THE FRENCH SEAM  
(Illustration VII-84)

*To Apply Ruffles with the French Seam*

1. Gather the ruffle to the desired fulness.
2. Hold the wrong side of the material and the wrong side of the ruffle together. Divide, gather, arrange, and baste according to General Instructions given in Lesson 124.
3. Machine stitch  $\frac{1}{4}$  of an inch from the edge of the seam line.
4. Trim both edges of the seam to  $\frac{1}{8}$  of an inch.
5. Remove all bastings.
6. Make a French seam according to Lesson 60, being careful that no raw edges show on the right side of the garment.



Illustration VII-84



Illustration VII-85

LESSON 132—RUFFLES APPLIED WITH A FLAT FRENCH SEAM  
(Illustration VII-85)

When a ruffle has been applied with the French Seam, the seam may be stitched flat to the garment. On some materials it gives a much better appearance to the ruffle.

This method, however, is not advisable for use on muslin, as it is too clumsy.



LESSON 133—RUFFLES APPLIED WITH THE FRENCH WELT SEAM  
(Illustration VII-86)

*To Apply Ruffles with the  
French Welt Seam*

1. Turn the top edge of the ruffle toward the right side, making the turning  $\frac{3}{8}$  of an inch wide.

2. Prepare the ruffle as instructed in Lesson 124.

3. Turn under the edge of the garment  $\frac{3}{8}$  of an inch and baste.

4. Baste the edge of the garment which is turned under, over the edge of the ruffle.

5. Stitch on the line of both the top and bottom



Illustration VII-86

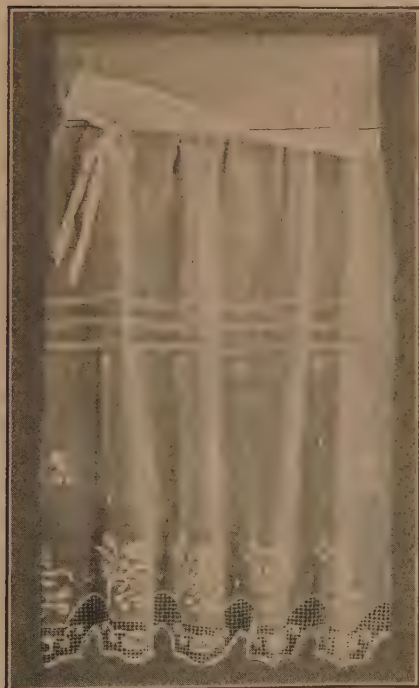


Illustration VII-87

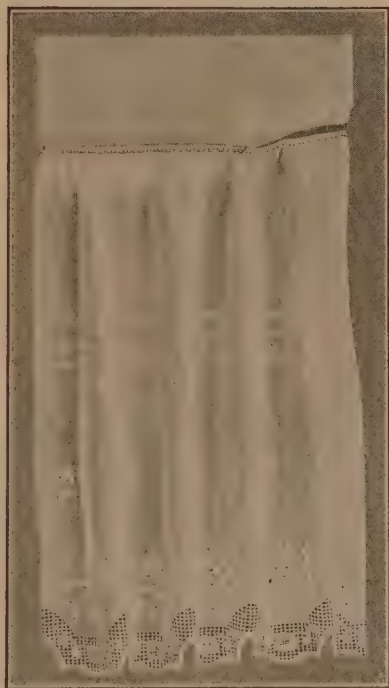


Illustration VII-88

turnings, stitching the fold extending downward on the right side and the fold extending upward on the wrong side.

LESSON 134—RUFFLES APPLIED WITH THE OVERLAP SEAM  
(Illustrations VII-87 and 88)

(Also called *The Fold Ruffle*)

*To Apply Ruffles with the Overlap Seam*

1. Gather the ruffle and distribute the fulness.
2. Join ruffle to edge of garment with a plain seam, on the right side.
3. Trim the seams to  $\frac{1}{8}$  of an inch width.
4. Take up a tuck in the garment and draw down in the form of a fold, so that it entirely covers the seam.
5. Stitch so that it entirely covers the raw edges of the joining.

LESSON 135—THE FACED JOINED RUFFLE (Illustration VII-89)

*To Make the Faced Joined Ruffle*

1. Join the ruffle to the bottom of the garment with a plain seam.
2. Press the edges of the seam toward the garment.
3. Use finishing braid or bias strips of any desired material for a facing and follow all of the rules for putting on the Set-on Facing (Lesson 96). Have the facing cover the raw edges where the ruffle and the garment are joined and stitch on each edge of the facing.



Illustration VII-89



Illustration VII-90

## Lesson 136—THE ROLL RUFFLE (Illustration VII-90)

*To Make the Roll Ruffle*

1. Whip the top of the ruffle into a roll hem (Lesson 91), using a thread heavy enough so the ruffle can be drawn to the desired fullness.
2. Roll the bottom edge of the garment, whipping the ruffle and roll together.

## Lesson 137—JOINING RUFFLES WITH INSERTION HAVING A MARGIN (Illustration VII-91)

If the insertion has a margin of lawn or linen outside of the edge of the beading, join the insertion to the garment and the ruffle, either with a French Seam (Lesson 60) or with a Roll Seam (Lesson 63), not wider than  $\frac{1}{8}$  of an inch.

## Lesson 138—JOINING RUFFLES WITH NO MARGIN ON THE INSERTION (Illustration VII-92)

1. It is usually best, if joining a ruffle with beading or insertion to a skirt or garment of any size, to finish the bottom of the garment with a narrow bias facing.
2. Whip the upper edge of the insertion to the lower edge of the garment.
3. Roll the ruffle on to the lower edge of the insertion. (Lesson 136, step 1.)

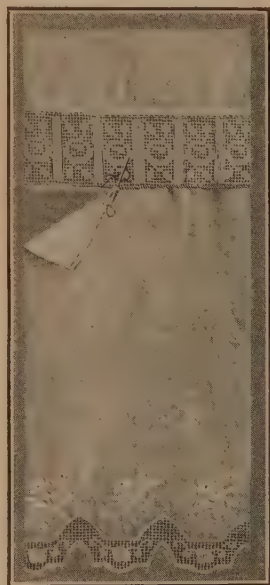


Illustration VII-91



Illustration VII-92

## Lesson 139—THE BAND RUFFLE (Illustration VII-93)

*To Make the Band Ruffle*

1. Make the ordinary single band the same as the set-on extension facing (Lesson 100, Illustrations VII-49 and 50).
2. Make a plain ruffle with two rows of gathers, the lower one  $\frac{3}{8}$  of an inch from the raw edge.
3. Slip the edge of the ruffle between the folds of the band, and baste.
4. Let one row of stitching on all four edges of the band finish this band ruffle.
5. If this ruffle is desired for the bottom of a petticoat, work buttonholes at intervals, and button the ruffle on to the garment, or attach with snap fasteners instead of buttons and buttonholes.

Snap fasteners which are made on tape and can be purchased by the yard are practical for this purpose, as the tape can be basted onto the garment and ruffle and stitched by machine, thereby saving much time.



Illustration VII-93



## CHAPTER VIII

## SPECIFIC WORK ON GARMENTS

## PREPARING, HANGING, AND FITTING WAISTS

## Lesson 140—PREPARATION OF A LOOSE WAIST OR CORSET-COVER FOR FITTING (Illustration VIII-1)

After the garment has been basted together it is prepared for fitting.

*The Stay Line*

1. To make the stay line use a double thread of the same color used to finish the garment. Never use basting thread for this work.

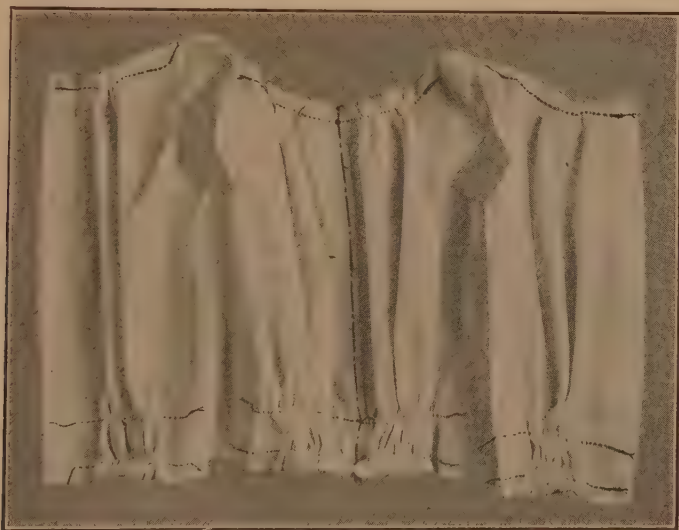


Illustration VIII-1

2. Leave at least 4 inches on each end of the thread and make a knot at each division.

3. Do not shirr the material or draw the threads tight until the garment is ready to hang.

4. Never let a stay line or draping line cross a center-back, center-front or a side line without a break at these points, as this makes it easier to adjust the garment properly.

5. Begin at the center-back at the waist-line, and bring the shirrings across to within  $1\frac{1}{2}$ -inch of the underarm seam at the waist-line. Begin  $1\frac{1}{2}$ -inch on the opposite side of the underarm seam and carry the line to the center-front.

## LESSON 141—THE DRAPING LINE

Make a line of small even stitches  $1\frac{1}{2}$ -inch above the waist-line, making the same divisions as in the stay line.

For underwear this row of shirring is made one-half an inch above the natural waist-line.

## LESSON 142—THE TEMPORARY BELT

The temporary belt is a straight piece of muslin at least  $2\frac{1}{2}$  inches wide and 2 inches longer than the waist-line measures. On this strip of muslin the waist is hung to obtain the correct lines.

LESSON 143—HANGING A LOOSE WAIST OR CORSET-COVER  
(Illustration VIII-2)

It is necessary in the hanging of a loose waist or corset-cover that the stay threads and draping threads are in the right place; that they be put in correctly, and that there is at least 4 inches of end left on each division of the threads.

*To Hang a Loose Waist or Corset-cover*

1. Place the temporary belt around the waist and pin together at the center-front if the garment opens in front, or at the center-back if the garment opens in the back.

2. Put on the garment and pin it together without drawing the stay threads or the draping threads.



Illustration VIII-2

3. Pin the stay line of the garment, pinning the center-back and center-front line of the waist to the center-back and center-front of the temporary belt.

4. Pin underarm line of garment to temporary belt at waist-line.

5. As no shirring or fulness comes nearer to the underarm seam than  $1\frac{1}{2}$ -inch, pin the garment to the stay belt  $1\frac{1}{2}$ -inch from each side of the underarm seam.

6. Let the garment fall naturally on the side-back lines. Place the hand at about the center of the shoulder seam and let it fall downward to the bottom of the waist, following the side-back line. Pin the garment to the waist-line at this point. This distributes the gathers so that they

hang correctly from the shoulder-blade line and in the right proportions toward the underarm seam.

7. Draw the stay threads. Always drape from the center toward the sides. Draw the stay threads back and forth so they move easily. Draw the threads tightly, fastening them around the pin placed  $1\frac{1}{2}$ -inch from the underarm seam.

8. Stroke the gathers on this stay line until they fall evenly, and hold them in place with pins placed straight up and down on the stay line.



Illustration VIII-3

9. Bring the hand from the center of the shoulder seam downward over the tip of the bust, following the side-front line. Pin the garment at this point to the temporary belt.

10. When the work is finished on the stay line, begin at the center-back and take both ends of the threads of the draping line, and draw the threads back and forth, lifting them upward to bring the gathers straight up and down from the stay line. Draw the thread tightly and wrap around the pin which has been set  $1\frac{1}{2}$ -inch from the underarm seam.

11. Stroke the gathers straight up and down from the stay line.

holding them in place with pins set so that they alternate between the pins on the stay line.

12. If, when all of the draping is completed, the garment requires alteration, alter according to Lesson 145.



Illustration VIII-4

#### Lesson 144—WAIST ALTERATIONS FOR FITTED GARMENTS

(Such as linings, waists, tailored coats, Princess slips, brassières, etc.)

(Illustrations VIII-3, 4, 5, 6, 7, and 8)

1. If a garment is too large or too small, take up (Illustration VIII-3, A, B), or let out (Illustration VIII-4, D, E), an equal amount on all side seams, front and back, from shoulder to waist-line. Then take up (Illustration VIII-3, C), or let out (Illustration VIII-4, F), on the underarm seam to complete the fitting.

2. If the waist-line needs altering. If the garment fits everywhere except that it is too large around the waist-line, take it up on the underarm seams. (Illustration VIII-5, G.) In some cases it may be taken up on the darts or side seams. (Illustration VIII-5, H.) If the garment is



too small around the waist-line, first let out the darts, then let out the underarm seams.

3. *If a garment is too wide or too narrow across the shoulders and chest, alter on front side seams from shoulder to tip of bust.* (Illustrations VIII-6, I and 7, J.)

4. *If a garment is too wide or too narrow on the across back line and the shoulders, alter on the side-back seams from shoulder to shoulder-blade line.* (Illustrations VIII-6, K and 7, L.)



Illustration VIII-5

5. *If a garment is too long or too short on the shoulder and fits across the chest and across the back, alter on the side seams from the shoulder to the chest-line* (Illustrations VIII-6, I and 7, J), *and from the shoulder to the across back line.* (Illustrations VIII-6, K and 7, L.)

6. *If a garment is too long or too short from shoulder to tip of bust, or from neck to bust-line, or in the arm-scy, the alterations are made on the shoulder seams of the garment, taking up on the shoulder seam to shorten* (Illustration VIII-3, M), *or letting out the shoulder seam to give added length* (Illustration VIII-5, N). This alters the garment for a

flat or full chest, high or low bust, for thin or fleshy front arm-scye, or for square or sloping shoulders.

7. *If a garment is too long or too short from neck to shoulder-blade line, or from shoulder to shoulder-blade line, or in the back arm-scye, all alterations must be made on the shoulder seam, taking up the seam to shorten (Illustration VIII-8, O), or letting out the seam to lengthen (Illustration VIII-5, P). This is the alteration made for high or low shoulder-blades,*



Illustration VIII-6

thick or thin shoulders, fleshy or thin back arm-scyes, or stooping or straight shoulders. All alterations for round shoulders or protruding shoulder-blades or very straight figures with receding shoulder-blades should be made on the pattern. (See Lessons 21 and 22.)

8. *If a garment is too long waisted, it must be re-fitted at the waist-line and the seams re-adjusted below the waist-line. (Illustration VIII-8, Q, R, and S.)*

9. *If a garment is too short waisted, it must either be entirely re-fitted or be set into a belt or be covered by a girdle, or the skirt cut with a waist-line high enough to make up for the shortage in the length of the waist.*

**Lesson 145—ALTERATIONS FOR LOOSE WAISTS**

(Such as shirts, waists, corset-covers, dressing-sacks, combinations, or any model which has only the underarm seam.)

The Loose Waist is altered the same as the tight waist in previous lesson, except that the alterations made on the side seam of the tight-fitting waist must, whenever possible, be made on the arm-scye and on the underarm seam of the loose waist.



Illustration VIII-7

**Lesson 146—TO REMOVE THE GARMENT FROM THE  
TEMPORARY BELT**

1. Back-stitch the gathers so they will not move out of place, being careful not to catch the stitches through the temporary belt.
2. Then take out the pins and remove the garment.
3. Finish the lower edge of the waist in any of the methods given in Lessons 149 to 158 inclusive.



Illustration VIII-8

## METHODS OF FINISHING THE BOTTOMS OF WAISTS

## Lesson 147—To STAY THE GATHERS AT THE WAIST-LINE

1. Adjust the garment to tape to hold the gathers in place. Stitch the tape at the upper and lower edges to secure it to the garment. (Illustration VIII-9.)

2. Or, this tape may be only stitched across the back, and the front gathers will be adjusted each time under the tape which is left long enough to tie in front. (Illustration VIII-10.)

3. Or, sew on a facing with the lower edge of the facing at



Illustration VIII-9



the waist-line, and the upper edge just above it (Lesson 96, steps 1 and 2), and then run a cotton or elastic tape between the facing and the garment and draw to any fulness desired. (Illustration VIII-11.)



Illustration VIII-10



Illustration VIII-11

This method is one of the simplest ways of finishing the bottom of a waist. If a tape has been used for a draw-string, the waist can be laundered the same as any flat work.

LESSON 148—TO MAKE THE PLAIN BAND  
(Illustrations VIII-12, 13, and 14)

1. Cut a strip of material the exact length, and twice the width the finished band is to be, making an allowance on all edges for turning.

2. Turn under all edges the amount of the allowance for same. (Illustration VIII-12.)

3. Fold the band in the center keeping all edges even, and baste. (Illustration VIII-13.)

4. Slip the edges of the band over the edge of the garment, bringing the garment between the folds of the band.

5. Baste the three edges. (Illustration VIII-14.)

6. One row of stitching on all four edges now completes the band. Or one may blind stitch the band to the garment and overcast the ends of the band together.



Illustration VIII-12

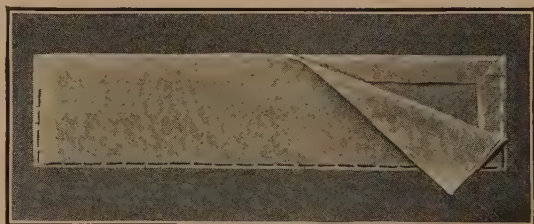


Illustration VIII-13

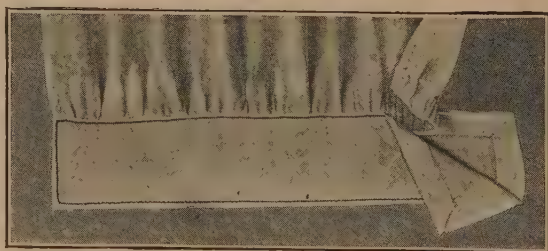


Illustration VIII-14

LESSON 149—JOINING BANDS (Illustration VIII-15)

A Joining Band is for the purpose of joining two or more garments. For instance, a corset-cover and skirt are joined with a joining band, which is made as follows:

1. Cut two strips of material the exact width and length the band is to be, allowing  $\frac{3}{8}$  of an inch on all edges for turnings.

2. Turn under all edges  $\frac{3}{8}$  of an inch.

It makes no difference whether the band is first joined to the outside or the inside portion of the garment. Both sides are finished the same. Baste one of the turned strips  $\frac{3}{8}$  of an inch above the draping line of the waist or corset-cover. Use colored thread, and baste  $\frac{1}{8}$  of an inch from

the edge of the band. The colored thread will be the guide line to show just where to place the band on the opposite side.

4. The other edge of the belt is basted  $\frac{3}{8}$  of an inch below the top edge of the skirt or lower garment, and is basted with the colored thread  $\frac{1}{8}$  of an inch from the edge of the band.

5. Turn the garment to the opposite side, and baste the belt  $\frac{1}{8}$  of an inch outside of all of the colored bastings.

6. One row of stitching around the four edges of the belt finishes the joining of the garment on both sides.

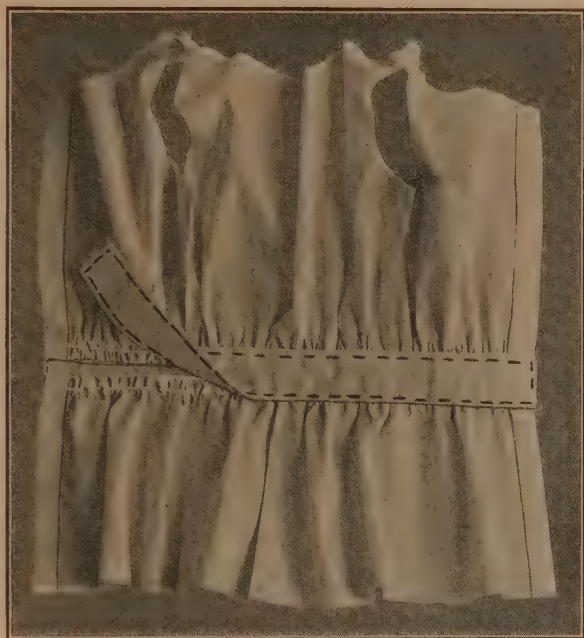


Illustration VIII-15

### LESSON 150—THE FACED BAND

Sometimes one desires to use embroidery, insertion, or beading to make the overportion of the joining band.

#### *To Make the Faced Band*

1. If the embroidery strip has a margin, turn under the margin. If using embroidery beading or lace, it will be used just as it is.

2. Make the top portion of the band of the embroidery beading or the insertion. The linen or lawn margin is turned under to the finished portion of the embroidery or beading, and basted.

3. Cut the lining or under portion of band the exact width of finished insertion or beading plus  $\frac{3}{8}$  of an inch on all edges for turnings.

4. Baste all under turnings on these edges  $\frac{3}{8}$  of an inch.

5. Apply the same as the joining band. (Lesson 149.)

### LESSON 151—TO MAKE THE BAND CASING

1. Make the band exactly the same as for the plain band (Lesson 148), except that it is made larger around the waist to allow more freedom.

2. Finish the ends of the band with a narrow hem (Lesson 85), or facing (Lesson 95), and draw elastic tape through the band to hold the garment snugly to the waist.

### Lesson 152—THE PLAIN CASING (Illustration VIII-16)

Many persons prefer a casing for the bottom finish of a garment, especially light silk waists and garments they desire comfortable around the waist-line.

If the waist is cut so that the bottom edge can be turned up for hemming, it may be turned and stitched on both the lower and the turned edge.

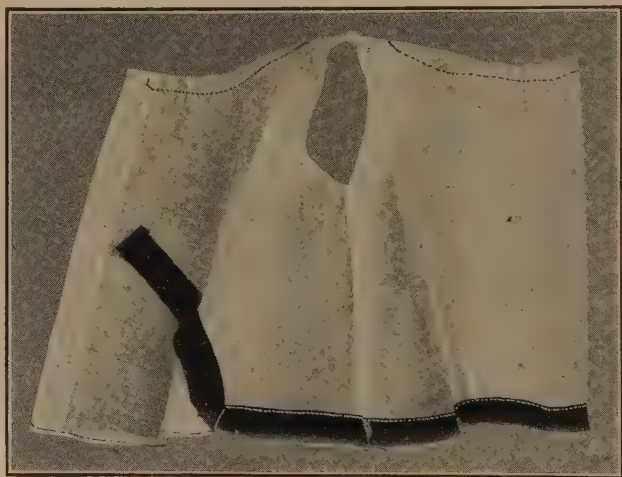


Illustration VIII-16

The usual method, however,

is not to turn up a hem, but to finish the garment at the waist-line with either a straight sewed-on or set-on overfacing. (Lesson 95 or 96.)

After the turnings have been made, or the facing put on, insert an elastic tape about 1 inch wide and of a length which, by stretching slightly, reaches around the waist-line, and then sew on the hooks and eyes.

### Lesson 153—THE OVERCASING (Illustration VIII-17)

For garments where every line must fall exactly right, the overcasing is found to be the best to use.

#### *To Make the Overcasing*

1. Prepare the garment for draping. (Lesson 140.)
2. The casing used is nothing more or less than the temporary stay belt. Make the stay belt of the same material as the garment. (Lesson 142.)
3. The waist is then draped on to the temporary stay belt (Lesson 143), which is put around the body much looser than a band.
4. The garment is then stitched to the lower edge of the temporary stay belt or casing.
5. Bring the casing over the lower edge of the waist and upward on the right side of the garment.





Illustration VIII-17

6. The edges of the stay belt are then basted and stitched flat to the waist.
7. Elastic is then drawn through the casing.
8. Sew the hooks and eyes on to the ends of the elastic. (Lesson 215.)

#### PEPLUMS

##### Lesson 154—THE UNLINED PEPLUM

An Unlined Peplum is hemmed or faced around the lower edge and is put on with a flat French seam (Lesson 61), or it may be put on exactly as is a faced ruffle. (Lesson 126.)

##### Lesson 155—THE LINED PEPLUM

Place the right sides of both lining and outer portion together and stitch around the lower edge and then turn right sides out, or it may have all edges turned in  $\frac{3}{8}$  of an inch and basted together and stitched close to the edge of the peplum.

Turn in the open top edges and slip the garment between, bringing the upper edges of the peplum  $\frac{1}{8}$  of an inch above the stay line of the garment and stitch.

The lined peplum is made exactly as is a belt. (Lesson 182.) This makes the garment finished alike on both sides.

##### Lesson 156—THE BAND AND PEPLUM

To finish the bottom of a waist with both a band and peplum, join with a joining band. (Lesson 149.) This is especially desirable for fleshy or large women.

LESSON 157—JOINING GARMENTS WITH INSERTION OR BEADING HAVING  
A MARGIN (Illustration VIII-18)

To join a garment with beading or embroidery which has a linen or lawn margin, it is usually best to make the upper joinings with a French seam (Lesson 60) and the lower joinings with a flat French seam (Lesson 61). The loose edge which is always on a French seam is not desirable on the top edge of a petticoat or drawers, so the edge of the seam which is loose may be stitched flat to the garment, forming a flat French seam.

If machine stitching is not desired to finish the flat French seam, use the hemming stitch. (Lesson 49 or 50.)

Or if the roll seam (Lesson 63) is used instead of the French seam (Lesson 60) or flat French seam (Lesson 61), the work will be much daintier altho not so durable, or so quickly done.

The roll seam is preferable when the garment is made by hand.

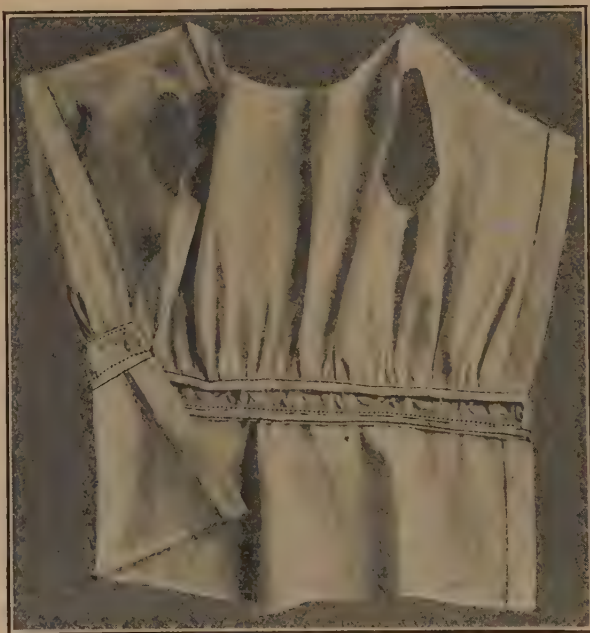


Illustration VIII-18



Illustration VIII-19

Lesson 158—JOINING GARMENTS WITH BEADING OR INSERTION HAVING  
No MARGIN (Illustration VIII-19)

*To Join Garments With Beading or Insertion Having No Margin*

1. Finish the top of the skirt or drawers, or lower garment with a very narrow facing (Lesson 95 or 96), a very narrow hem (Lesson 85), or roll hem (Lesson 91).
2. Whip through every mesh of the embroidery or beading, joining the insertion to the upper portion of the lower garment. (Lesson 227.)
3. The upper portion of the garment may be joined in the same manner. (Lesson 138, step 3.)

Lesson 159—TO FINISH THE BOTTOM OF THE FITTED WAIST

The lower edge of a fitted waist is either hemmed (Lesson 85) or finished with a bias sewed-on facing (Lesson 95).

Lesson 160—TO JOIN WAISTS AND SKIRTS TOGETHER

1. The skirt is fitted to a permanent stay belt. The top of the skirt is then brought to the correct line of the waist and they are machine stitched together. The waist portion is then trimmed up to  $\frac{3}{8}$  of an inch of the stitching and the raw edges covered neatly with a narrow facing, or the entire belt is covered with lawn or lining to hide all darts, stitching, and raw edges.
2. When a stay belt is not used and a belt is desired, a joining band is applied. (Lesson 149.)

VESTS

Lesson 161—THE LINED VEST

1. Apply the lining, following instructions for facing, in Chapter VII.
2. If the waist has a lining, machine stitch the inside line of the vest to the lining and bring the outside of the waist over the stitched edge of the vest. If the waist has no lining, either join the garment and the vest together with any of the seams suitable, or finish the vest complete and the garment complete and join with French Tacks. (Lesson 222 or 223.)

Lesson 162—THE UNLINED VEST

If the garment has a lining, stitch the vest to the lining and bring the edge of the garment over the stitching. If the garment has no lining, turn under the edge of the garment and turn over the edge of the vest and join with the Single Stitched French Welt Seam. (Lesson 76.)

## YOKES

## Lesson 163—THE LINED YOKE

The Lined Yoke is applied exactly the same as a plain band. (Lesson 148.)

## Lesson 164—THE UNLINED YOKE

The Unlined Yoke is joined to the garment with either a Welt Seam (Lesson 75), a Single Stitched French Welt Seam (Lesson 76), or a Double Stitched Welt Seam (Lesson 77), or they can be machine stitched together.

## COLLARS AND REVERS

Lesson 165—TO PUT ON AN UNLINED COLLAR  
(Illustration VIII-20)

1. Hold the garment right side out.

2. Baste the underside of the collar to the right side of the garment, holding neck edges evenly together.

3. Take a bias strip of the same material and baste the three edges together, that is, put the edge of the collar next to the edge of the garment, and the facing placed to the edge of the collar.

4. Stitch a  $\frac{3}{8}$  of an inch seam.

5. Clip the seam at intervals so the collar will fit the neck easier.



Illustration VIII-20

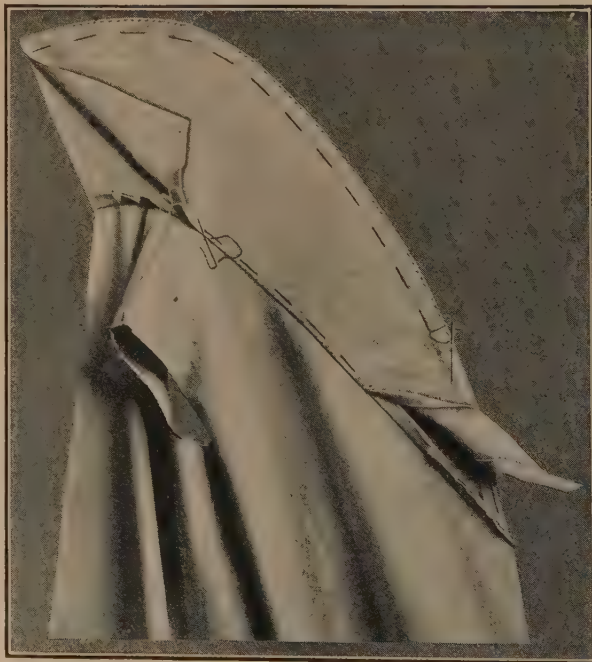


Illustration VIII-21



6. Draw the facing to the under or wrong side of the garment.
7. Turn under the edge of the facing and hem to the garment by hand.

#### LESSON 166—THE LINED COLLAR (Illustration VIII-21)

1. Turn under outer edge of collar the seam allowance and stitch with one or more rows of machine stitching.
2. Baste collar to neck edge of coat, having the right side of collar to wrong side of coat with seam on outside of coat, and stitch.
3. Baste outer edge of lining  $\frac{1}{8}$  of an inch back from outer edge of collar, and baste the neck edge of lining over seam.
4. Hem down by hand or blind stitch.

#### LESSON 167—FACED COLLARS (Illustration VIII-22)

A Faced Collar may be put on in exactly the same manner as an unlined collar, or it may be put on as follows:

1. Make the collar complete.
2. Baste the collar lining to the neck of the garment, bringing the seam on wrong side of garment.
3. Stitch a  $\frac{3}{8}$ -inch seam.
4. Clip the seam.
5. Turn the edge of the outside portion of the collar over the edge of the seam.
6. Hem down by hand with either the hemming stitch or the blind stitch.

If garment is attached to collar and rolled back as a rever, it is covered by a facing which is applied as follows:

1. Place right side of collar to right side of garment, and stitch to garment with seam on wrong side. (Illustration VIII-23, A.)
2. Clip neck edge.
3. Press seam open as far as shoulder seam. (Illustration VIII-23, B.)
4. Baste right side of facing to right or under side of collar, stitch by machine. (Illustration VIII-23, C.)

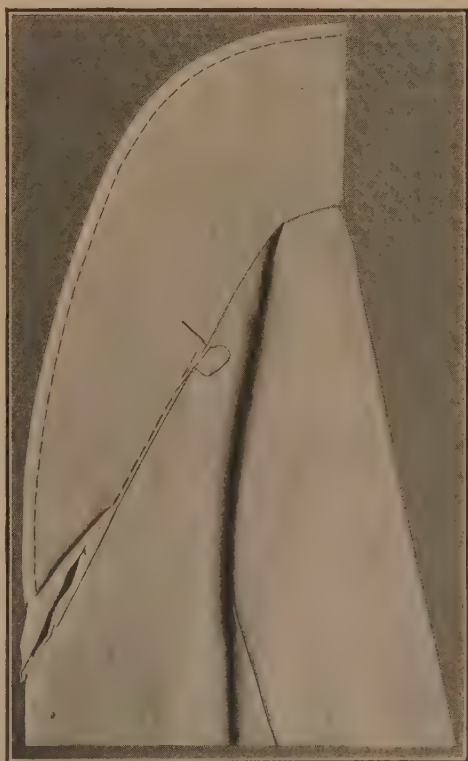


Illustration VIII-22

5. Bring facing over wrong side of collar covering the seam.

6. Hem the neck edge and slip stitch the balance of facing to under or wrong side of garment. (Illustration VIII-24.)

#### Lesson 168—THE LINED REVERS

The Lined Revers are the lapels of the garment finished with a Fitted Over Facing (Lesson 97), or if the revers are cut separately the lower portion of the rever is joined to the garment with a plain seam and the facing of the rever is brought over the seam and finished with invisible slip stitches.

#### Lesson 169—THE UNLINED REVER

The Unlined Rever is finished on the edge with a narrow hem, facing, hem-stitching, or with trimming suitable for the garment. If the rever is cut separate from the garment it is applied with a plain seam and the seam covered with a narrow

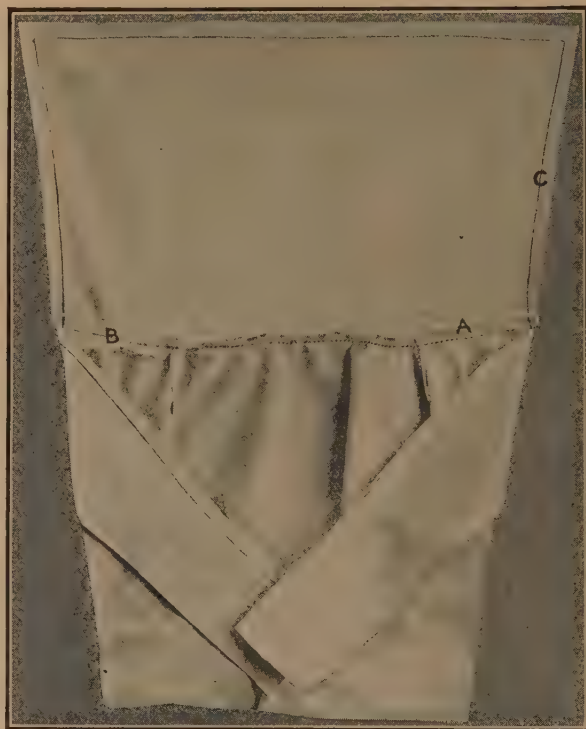


Illustration VIII-23

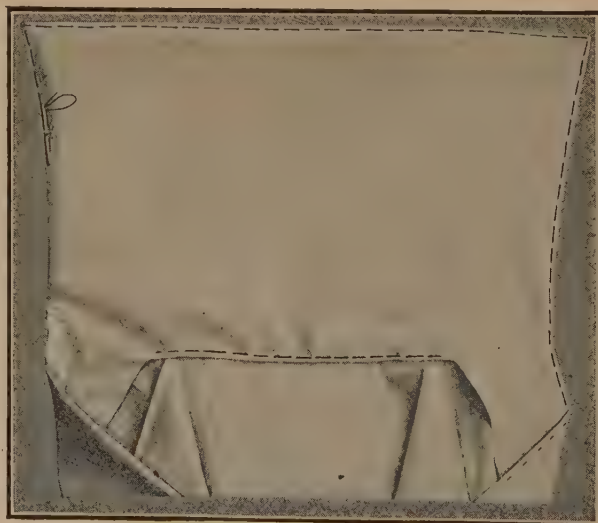


Illustration VIII-24

straight facing. The straight facing is preferred to the bias facing as it keeps the rever from stretching out of shape.

Lesson 170—TO JOIN COLLARS AND REVERS (Illustrations VIII-25, 26, and 27)

1. Join the facing of the collar to the facing of the rever (Illustration VIII-25, A), and press the seam open (Illustration VIII-25, B).

2. Join the collar and the rever of the garment (Illustration VIII-26, C) and press the seam open (Illustration VIII-26, D).

3. Baste the edges of the right side of the garment facing (Illustration VIII-25, E) to the right side of the garment (Illustration VIII-26, E) and stitch a  $\frac{3}{8}$  of an inch seam.

4. Turn the garment facing over and finish with the blind stitch. (Illustration VIII-27.)

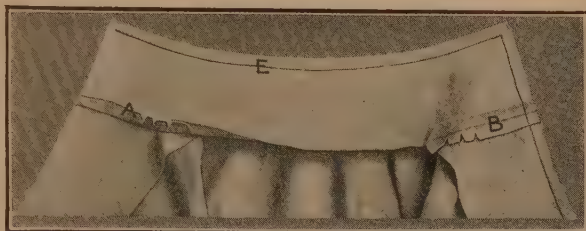


Illustration VIII-25

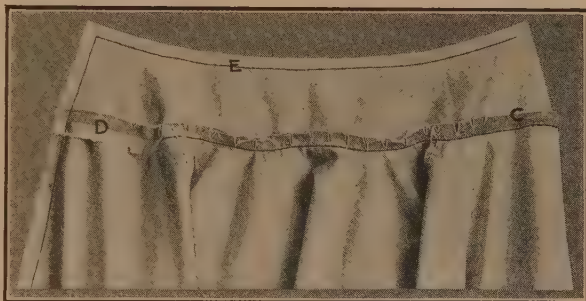


Illustration VIII-26

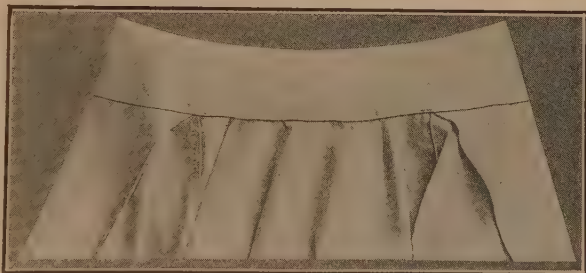


Illustration VIII-27

## SLEEVES

### Lesson 171—CLASSIFICATION OF SLEEVES

#### *The Sewed-in Sleeve*

When the top of the sleeve is joined to the arm-scy of the garment with any seam having a plain seam foundation.

#### *The Set-in Sleeve*

When the sleeve is joined to the arm-scy of the garment with any seam having a fold foundation.

### *The Kimono Sleeve*

Where there is no seam at the arm-scyce or where the sleeve is cut in one piece with the garment. Many of the so-called drop-shoulder sleeves are in this class.

#### Lesson 172—TO PREPARE SLEEVES TO BE SEWED IN (Illustration VIII-28)

If the pattern gives notches between which to gather, begin at the front notch of the sleeve, using a double thread with a large knot, and make small running stitches  $\frac{1}{8}$  of an inch from the top edge of the sleeve to the back notch. On each end of the shirrings leave three or four inches of thread. This row of stitches constitutes the *Stay Line*.

The Stay Line is not put in to shirr and gather the sleeve, but to draw closely over the shoulder, so in case no fulness is desired the fulness can be taken out. The fulness at the top of the sleeve is sometimes taken out by shrinking.

Put in another row of shirring  $\frac{1}{8}$  of an inch below the first row of shirring. This second row of shirring is called the *Draping Line*.

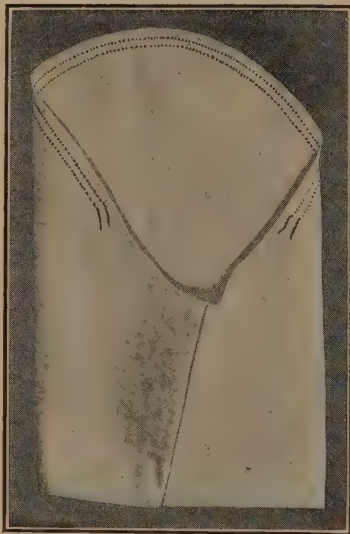


Illustration VIII-28

#### Lesson 173—TO PREPARE SLEEVES TO BE SET IN

1. Turn under the arm-scyce edge of the garment  $\frac{3}{8}$  of an inch and baste.
2. Turn over the top of the sleeve toward the right side  $\frac{3}{8}$  of an inch and baste.
3. Then put in the two rows of threads for the stay and draping line exactly as for the Sewed-in Sleeve. (Lesson 172.)

#### Lesson 174—TO PUT IN SLEEVES

1. Read the pattern instructions to find out exactly where the sleeve goes. The pattern may state to match the notches, join the underarm seam of the sleeve to the underarm seam of the garment, or the specific number of inches that the underarm seam of the sleeve is to be placed forward of the underarm seam of the garment.

2. Bring the arm-scyce edge of the garment over the top of the sleeve. In other words, have the edge of the sleeve slip directly under the edge of the garment, fastening at the underarm seam of the garment.



3. Match the front notch of the sleeve with the front notch of the garment if the front lines are notched.

4. Match the back lines in the same manner if these lines are notched.

5. If every alteration on the sleeve pattern has been made to correspond with the alteration made on the arm-scy of the garment, the sleeve will fit with ease, and it will set smoothly and without wrinkles.

6. Slip on the garment and the sleeve.

7. Draw the top of the sleeve upward over the shoulder. Bring the edge of the arm-scy of the garment at the shoulder line over the sleeve. Draw the sleeve up under the arm-scy until any fulness not desired is taken out, or bring the sleeve downward from the shoulder to give any fulness required.

8. Pin the edge of the arm-scy of the garment securely over the sleeve, and the arm-scy portion of the sleeve is fitted as perfectly as it will ever be.

9. If the sleeve around the arm does not fit correctly, let out or take in on the seams, or alter according to Lesson 175.

#### Lesson 175—SLEEVE ALTERATIONS

*If a sleeve is too large, it must be taken up on the seams.*

*If the sleeve is too small, it must be let out on the seams.*

*If the sleeve is so tight after all seams have been let out to their extremity that it can not be worn, the sleeve may be slashed down the center and a piece of tucking, folds, insertion, or some material set in to widen the sleeve. (Illustration VIII-29.)*

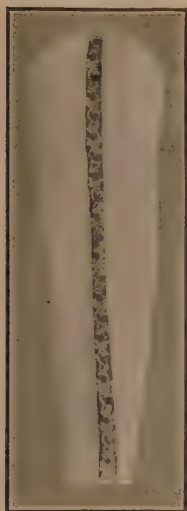


Illustration VIII-29

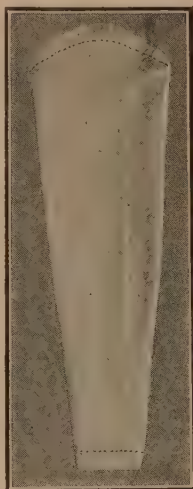


Illustration VIII-30

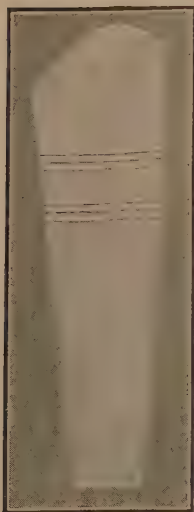


Illustration VIII-31

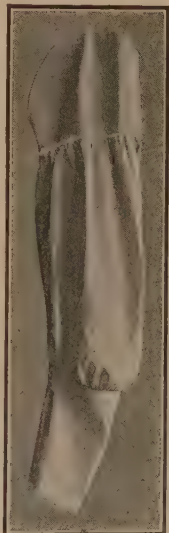


Illustration VIII-32

*If the Sleeve Is Too Long from the Shoulder to the Elbow*

The extra length must be taken up by drawing the top of the sleeves up under the garment, and after the seam which joins the sleeve to the garment has been made, the extra length is trimmed away. (Illustration VIII-30.)

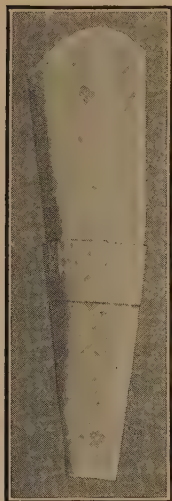


Illustration VIII-33

*If the Sleeve Is Too Long from Elbow to Wrist*

The extra length is turned up or trimmed off at the bottom of the sleeve. (Illustration VIII-30.)

*If the Sleeve Is Too Short from Shoulder to Elbow*

It is usually best to lengthen with tucking, insertion, bands, or some method of piecing, putting in the extra amount between the elbow and the top of the sleeve and continuing the piecing all the way around the sleeve. (Illustration VIII-31.) Or Illustration VIII-32 gives a good suggestion for lengthening a sleeve cut too short. The sleeve may also be lengthened under a band at the elbow. (Illustration VIII-33.)

*If the Sleeve Is Too Short from Elbow to Wrist*

It should be lengthened with a cuff (Illustration VIII-32) or with a frill (Illustration VIII-34).



Illustration VIII-34

Lesson 176—TO TURN THE SEAM  
OF THE SEWED-IN SLEEVE  
(Illustration VIII-35)

1. Make tailors' tacks at each point where the pins are placed.

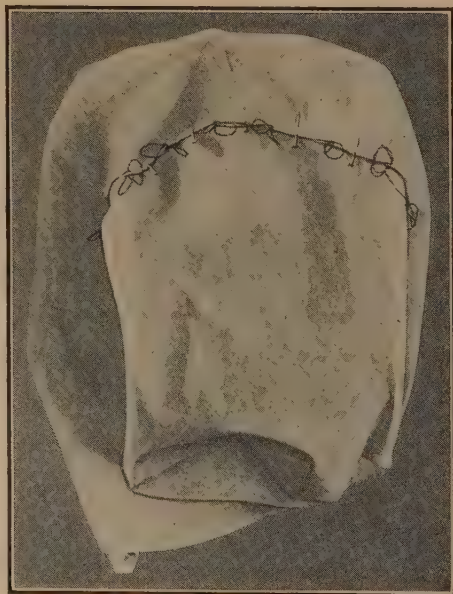


Illustration VIII-35

2. Remove one pin at a time, clipping the tailors' tacks between the sleeve and the garment.

3. Draw the top of the sleeve to the inside of the garment matching the tailors' tacks.

4. Re-baste, using the line of tailors' tacks for the seam line.

**Lesson 177—To FINISH THE  
SEWED-IN SLEEVE  
(Illustration VIII-36)**

1. After the sleeve has been basted in from the underside, the binding is basted into the seam line and stitched at the same time the sleeve is stitched to the garment.

2. Trim away any uneven edges of the sleeve. Turn the binding over the raw edge of the seam of the sleeve and hem down by hand with slip stitches.

**Lesson 178—To FINISH THE  
SET-IN SLEEVE  
(Illustration VIII-37)**

1. Baste the garment and sleeve together exactly as pinned.

2. As the edges of the garment have been turned, the only finishing required on the right side of the garment is one row of stitching.

3. After the garment has been stitched on the right side, trim off to a seam width the top portion of the sleeve.

4. Turn under top portion of sleeve, making distance from the stitching to the turned edge of fold about  $\frac{3}{8}$ -inch. Baste evenly.

5. Stitch the garment on the right side.



Illustration VIII-36

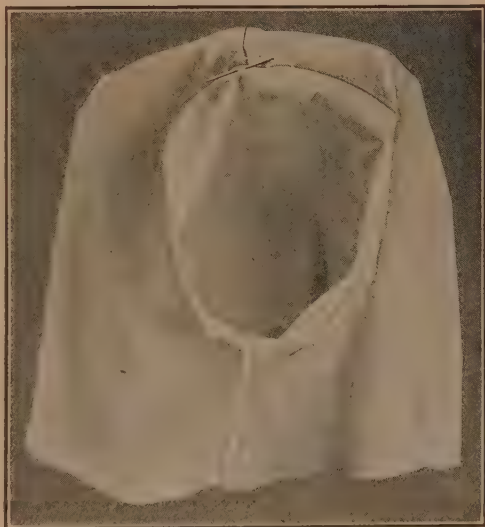


Illustration VIII-37

### Lesson 179—TO FINISH THE BOTTOMS OF SLEEVES

The bottom of a sleeve should be turned so that it fits around the hand and wrist correctly and then finished with a hem or a bias sewed-on facing. (Lesson 95.)

#### CUFFS

### Lesson 180—THE LINED CUFF

The Lined Cuff is applied the same as the extension facings. (Lessons 99 and 100.) If the cuff turns back, it is applied the same as the Lined and Faced Collars. (Lesson 166 or 167.)

### Lesson 181—THE UNLINED CUFF

The Unlined Cuff is applied the same as an unlined collar, which is explained in detail in Lesson 165.

#### BELTS AND GIRDLES

### Lesson 182—TO MAKE BELTS

Belts may be cut double and the edges turned toward each other, basted and then stitched.

They may be cut in two portions, an overportion and a facing, and the outside edges turned in, basted, and then stitched together.

They may be cut in two portions, an overportion and a facing, and the right sides stitched together on three sides. The belt is then turned and the remaining edges slip-stitched together.

### Lesson 183—TO MAKE GIRDLES

Either procure a foundation girdle, which is shrunk, cut, boned, and shaped, **or** buy a pattern the size, width, and style desired and cut the foundation of percaline or canvas.

1. Fit the girdle foundation. Pin together at the place where the girdle is to fasten. Leave the foundation plenty large around the waist, but fit it snugly at the top and bottom. Wherever the girdle is too large, fit it by taking up a dart on the side lines and under the arm until the exact size desired has been obtained. If through some miscalculation the girdle is too small around the body, slash the foundation on one of the center lines and piece with the same material of which the foundation is made.

2. Bone the girdle with feather boning. The boning is stitched down the center and *not* on the edges. The edges may be catch stitched to the foundation if desired. If the girdle is for a large figure, bone on the side-front and side-back lines and centers. If the girdle is for a figure of medium size, bone over the hips and on the center lines.

3. Bind the top and bottom edges of the foundation.

4. Turn under the top and bottom edges of the material used to cover the foundation, cutting it of a width approximately as follows:



For a *plain girdle* cut the outside material the same width as the foundation, plus  $\frac{3}{8}$  of an inch on all sides for turnings.

For a *slightly full girdle*, cut the outside material one and one-half times the width of the foundation, allowing extra for the turnings.

For a *medium full girdle*, cut the outside material twice the width of the foundation, allowing extra for the turnings.

For a *full girdle*, cut the outside material from three to four times the width of the foundation, allowing extra for the turnings.

5. Baste the bottom edge of the turning of the material  $\frac{1}{8}$  of an inch beyond the edge of the foundation, and catch stitch the material to the foundation. Bring the top edge of the material  $\frac{1}{8}$  of an inch above the top edge of the foundation, and catch stitch the material to the foundation.

6. Put the girdle on the body and arrange all folds and drapes.

7. Catch the drapes in place with French Tacks. (Lesson 223.)

8. Finish the closing of the girdle with a heading, or face the ends and tie in a loop, or in any of the methods in vogue from season to season.

9. Sew on the hooks and eyes. (Lesson 215.)

## SKIRTS

### LESSON 184—PREPARATION OF A SKIRT FOR HANGING

After the skirt seams have been basted, the next step is to prepare the skirt for hanging. All skirts except the straight skirt are hung in practically the same manner, which is as follows:

Turn under the top of the skirt  $\frac{3}{8}$  of an inch and baste. If a wider margin was marked on the pattern, turn under on the width line indicated.

#### *To Make the Stay Line*

1. Thread the needle with a double thread and make a knot. Use the same color of thread which is to be used to finish the garment. Never use basting thread.

2. Begin at the center-back and make the stay line  $\frac{1}{8}$  of an inch from the top of the fold of the garment, making a row of small even stitches from the center-back line to  $1\frac{1}{2}$ -inch back of the hip-line. Do not draw the thread so that it gathers. Leave at least 4 inches of thread and make a knot.

3. Begin at the center-front  $1\frac{1}{2}$  inch to the front of the side line and continue the stay thread  $\frac{1}{8}$  of an inch from the top of the skirt. Break the thread, leaving a 4-inch end, then knot the thread.

4. Make the stay line in the other half of the skirt as above directed.

#### *To Make the Draping Line*

The draping line is made  $\frac{1}{8}$  of an inch below the stay line. Use the same kind of thread, making the stitches in the same manner with the same divisions as made in the stay line.

*In Making a Straight Skirt*, instead of breaking the stay line and draping line  $1\frac{1}{2}$ -inch from the hip-line, break the stay and draping lines at one-fourth of the width of the skirt, leaving no space between the shir-rings on the hip-line, which, of course, on a straight skirt, is not indicated as on other skirts.

*In Making a Full Piece, Gored, or Circular Skirt*, instead of breaking the stay line and draping line  $1\frac{1}{2}$ -inch from the hip-line, break the stay and draping lines at exactly the hip-lines, leaving no space between the threads at this point.

### Lesson 185—THE STAY BELT (Illustration VIII-38)

A Stay Belt is the inside belt on which a skirt is hung. This stay belt may be of stiff cotton webbing for woolen material, silk webbing for silk material, or mercerized webbing for cotton or linens. It should be the exact width directed by the pattern-makers. If they have drafted their skirt pattern for a 3-inch raised waist-line above the natural waist-line, and the skirt is hung on 1-inch belting, the result will not be good.



Illustration VIII-38

Or should the pattern-makers draft a pattern for a natural waist-line and the skirt is hung on 3-inch belting, the effect will be unsatisfactory. If the pattern does not state specifically the exact width of belting desired, measure the pattern of the belt included with the skirt pattern, and figure accordingly.

In procuring skirt belting, buy about 4 inches more than the waist-line measures. The extra 4 inches is needed for the taking in of the darts and finishing of the edges.

The webbing for wash garments should be thoroughly shrunk before it is used.

Sometimes the skirt opens at the side-front, and the stay belt shows an opening at the center-front. Whenever this is shown on the pattern, it is usually advisable to have the opening of the belt exactly where the pattern-makers designate.

#### 1. Put in all darts.

If the pattern-makers have marked where the darts are to be, make the tailors' tacks through the perforations, crease on the marked line and stitch the width directed on the pattern.

Begin the stitching in the center of the darts, *not* at the *end* of the darts, and stitch twice.

Should the pattern-makers not give the exact place for the darts and straight belting does not fit, put them in, in accordance with the figure.

For medium sized and small figures, one dart may be at either the center-front or back, depending upon where the closing is, and one dart over each hip. For large figures make the darts on the side-front and side-back lines, midway between the hip and center-lines.

2. When the darts are in and the ends of the stitching threads tied, put on the belt. If the darts are placed next to the body it gives a smooth surface for the skirt to fall over. The way the belt is arranged at the waist-line will determine much of the effect of the skirt at the waist-line.

If a high waist-line is desired, bring the wide edge of the dart at the waist-line, and the narrow point of the dart above the waist-line. This brings the wide part of the belt upward, and the narrow part of the belt to the waist-line.

If a natural or low effect is desired, place the wide part of the darts of the belt to the waist-line and the point of the darts downward.

3. Fold back the ends of the belt so they meet at the closing.

4. Sew on hooks and eyes. (Lesson 215.) Sew the edge of the hooks so they will come  $\frac{1}{8}$  of an inch inside the right edge of the belt. Sew the eyes so they will extend just beyond the opposite or left-hand edge of the belt.

5. Bind the raw edges of the turning of the belt.

The stay belt is then ready for the garment to be adjusted over it.

#### Lesson 186—TO HANG A SKIRT (Illustration VIII-39)

1. Put on the stay belt, being careful that the belt is placed so that the darts are pointing in the right direction. (See Lesson 185.)

2. Put on the skirt and pin the top of the skirt at the center-front, the center-back, and at each hip-line, drawing up the top of the skirt  $\frac{1}{8}$  of an inch above the top of the stay belt.

3. If the garment is a close-fitting skirt, pin the skirt to the belt  $1\frac{1}{2}$  inch from each side line of the skirt.

4. Pin up the placket, being very careful to pin the placket from the bottom toward the top, and to pin on the exact seam line, taking up the amount of the seam allowance.

5. Begin at either the center-front or the center-back to hang the skirt. Take both ends of the stay thread, and both ends of the draping thread at the same time and work the threads back and forth always draping from the center lines toward the hips. Draw the threads tightly and wind them around the pin which is placed  $1\frac{1}{2}$  inch from the hip-line.

6. Place pins straight up and down and quite close together to hold the skirt to the stay belt.

7. See that the skirt fits correctly over the hip-line and that all lines fall properly from the waist-line to the hips, and that the garment does not sag or draw at the natural waist-line.

8. Make any necessary alterations. (Lesson 187.)

## Lesson 187—SKIRT ALTERATIONS

All fitting should be done on the pattern (Lesson 30). After the garment is cut it is too late to do scientific fitting. When instructions have not been carefully followed, it is sometimes necessary to make alterations on the garment. In this instance, the following rules are observed:

*To Alter a Skirt When the Waist-line Is Too Large*

Take up the seams at the waist-line the necessary amount. This line should hang free at the waist-line. It should never be so tight that the skirt draws and sinks in at the natural waist-line.

*To Alter a Skirt When the Waist-line Is Too Small*

Let out the seams the necessary amount to make this adjustment. If there is not sufficient seam allowance to make the skirt large enough to fit around the waist, the entire skirt must be lifted and re-fitted at the hip-line.

*To Alter the Skirt When the Hips Are Too Large*

Take up the seams the necessary amount to make the alteration. However, one should look carefully to see whether or not the style of the skirt does not demand the full hips. When a full hip is allowed for on the pattern and the fulness is taken out of the skirt, it changes the entire line and hang of the skirt. When the skirt seems too large at the hips, by bringing the fulness to the

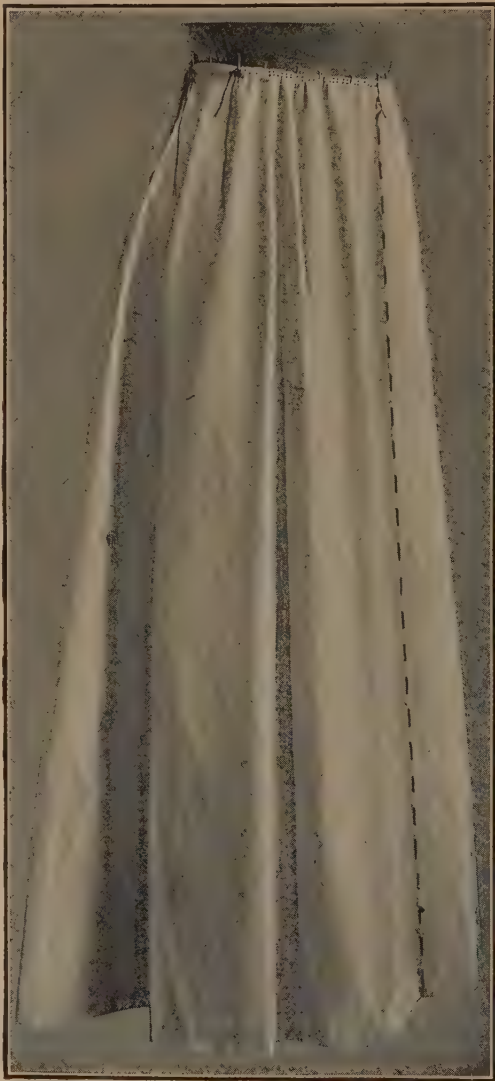


Illustration VIII-39



center-back at the waist-line the adjustment is often made more satisfactory than if the seam was taken up over the hips.

*To Alter the Skirt When the Hips Are Too Small*

Let out the seams the necessary amount to make the alteration. If there is not sufficient seam allowance, the entire skirt must be lifted and re-adjusted at the waist-line.

*To Alter the Skirt When It Is Too Large Across the Thighs*

It is very seldom that an alteration is made to take out extra width across the thighs. In case it is necessary to do so, the width is taken out of the seams, graduating from the hip-line to the bottom of the skirt.

*To Alter the Skirt When It Is Too Tight Across the Thighs*

Let out the seam covering the thighs, or if this can not be done, the entire skirt must be lifted and re-adjusted at both waist-line and hips.

*To Alter a Skirt Which Sinks In at the Waist-line*

When a skirt sinks in at the waist-line it is usually found that either it has been cut too long from the natural waist-line to the hip-line, or else a different width belting has been used than that which the pattern-makers have designated. To remedy this, the skirt is lifted up at the belt and the top edge of the garment turned under until the extra length has been entirely taken out.

*To Alter a Skirt When It Sinks In at the Hollow of the Back*

Lift the skirt until the wrinkles or sinking portion is entirely taken out at the waist-line. Be careful not to draw it up at the hips, but that the line is shortened only from the hip-line to the top of the skirt. Some women undertake to make this adjustment by tightening the skirt across the back, fitting it snugly into the hollow of the back. This is very bad taste, to say nothing of bad fitting. It is a shorter length that is needed, not necessarily a narrower width.

*To Alter a Skirt Which Is Too Long*

It is usually best to make this alteration at the bottom of the skirt by turning to the desired length. Sometimes, however, there are plaits, flounces, or drapery which would be made entirely too short if all the extra length were taken off at the bottom. It is then necessary to lift the skirt at the top, re-fitting the entire skirt at both waist-line and hips and then take off the remaining amount of the length at the bottom of the skirt.

*To Alter a Skirt Which Is Too Short*

The skirt may be lengthened by a band, a lined overfacing, a ruffle, or in any other manner of piecing. To piece on to the skirt to add the necessary length is the only possible method of making this alteration. The skirt should be fitted the correct length before it is cut out.

## PLACKETS

## Lesson 188—PLACKETS AND CLOSINGS

No part of a garment shows inexperienced or careless work to more disadvantage than the Placket. However, by studying the following lessons it will be seen that the making of a well-fitting and correctly finished placket is not so great a problem as is generally supposed.

The opening of the skirt decides the kind of placket to be used.

1. For Wide Seams—Lap Plackets.
2. For Narrow Seams—Extension Plackets.
3. For No Seam—Continuous Lap Placket or Bound Closing.
4. For Fold Seams—Fold Lap Placket.

These plackets are never used except as above directed.

The length of the placket is usually marked on the pattern. When it is not marked, it should be of sufficient length so that the garment can be easily slipped over the head without tearing the placket opening. This length varies so greatly with the figure of the individual, and with the style of the garment, that any set rule of length might make the opening either too long or too short. The better way is to leave the seam open to about the hip-line, then remove the bastings down far enough to allow the garment to pass easily over the body.

Nearly all plackets are arranged so the upper portion of the closing comes on the right-hand side, and the under closing on the left-hand side of the seam, which makes the placket fasten from right to left.

## Lesson 189—THE LAP PLACKET (For Wide Seams)

(Illustrations VIII-40 and 41)

*To Make the Lap Placket*

1. Baste skirt together with a seam at least 1-inch wide, and leave open the top portion of seam the length desired for placket opening.
2. Baste a line of colored basting threads on both sides of the seam to mark the seam line. (Illustration VIII-40.)
3. Hooks and eyes, or fasteners, should be sewed on before the placket is finished, so, before going further with the making of the placket, consider whether hooks and eyes, or snap fasteners are to be sewed directly to the garment, or first sewed to tape, and the tape applied to the placket. If the hooks and eyes are to be sewed to the garment,

follow all the rules given in the special instructions on "Sewing on of Hooks and Eyes." (Lesson 215.) Sew the edge of the hooks  $\frac{1}{8}$  of an inch from the seam line. Sew eyes or fasteners outside of seam line so edge of upper portion of the placket will close exactly on the seam line of the under portion. If the hooks and eyes or snap fasteners are to be sewed onto tape, stitch the edge of the tape  $\frac{1}{4}$  of an inch beyond the colored thread which marks the seam line, and again on the opposite edge of the tape. If the material is not strong enough to stand the strain of fastening and unfastening, or the cloth is so heavy the hooks and eyes sink between the threads of the weave of the material, then the placket must be stayed. For detailed instructions how to stay the lap placket, see Lesson 191.



Illustration VIII-40

*To Finish the Upper Portion of the Lap Placket*  
(Illustration VIII-40)

1. Turn under on the seam line, and baste near the edge.
2. Turn under the inside edge, baste, and hem.
3. Hem down this edge, following all the rules for hemming, given in the instructions on hemming. (Lessons 48, 49, and 50.)

*To Finish the Under Portion of the Lap Placket*

1. Use a piece of the garment material, unless it is too heavy or flimsy, in which case use lining. Cut a straight lengthwise strip of material for the facing. If possible, cut the facing with a selvedge edge to sew to the seam edge of the placket. The facing is  $\frac{1}{8}$  of an inch narrower when finished than the finished hem on the upper portion of the placket and should be 1 inch longer than the placket.

2. Baste the right side of the facing to

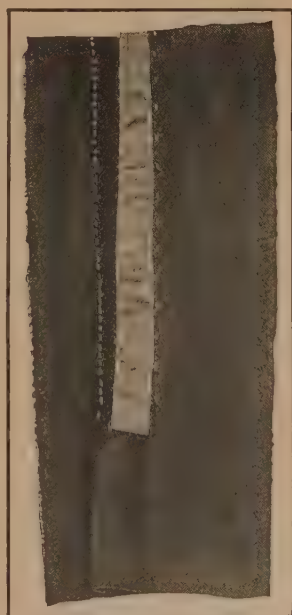


Illustration VIII-41

the right side of the loose edge of placket opening, and stitch  $\frac{1}{8}$  of an inch from the edge.

3. Turn the facing to the under side, drawing it back  $\frac{1}{16}$  of an inch, so the seam does not come directly on the edge of the placket. Baste down carefully near the edge of the outside seam line.

4. Make the last turning of the facing, so that its edge is at least  $\frac{1}{8}$  of an inch inside of the marked seam line. This is done so that the stitches on facing will not show from under the top of the placket. Finish the turning with the Invisible Slip Stitch. (Illustration VIII-41.)

#### *To Finish the Bottom of the Placket*

Turn under the facing and hem to the seam with hemming stitches.

#### LESSON 190—THE INVISIBLE LAP PLACKET (For Wide Seams)

Sometimes it is not desirable to hem the upper portion of the placket. In this instance, make an Invisible Lap Placket.

#### *To Make the Invisible Lap Placket*

1. Sew a straight, sewed-on facing (Lesson 95), on both sides of the seam.
2. Sew on the hooks and eyes or fasteners.
3. Fold under all edges of the facing and hem to the seam.

#### LESSON 191—TO STAY THE LAP PLACKETS (Illustration VIII-42)

Always stay that portion of the placket to which the hooks, eyes, or fasteners are sewed, as follows:

1. Use a straight piece of lining or strip of tape just the width of the placket.

2. Bring one edge of the lining or the tape exactly to the marked seam line, and baste flat.

3. Baste the other edge of the lining to the outside edge of the placket, or, if tape is used, baste the edge of the tape to the line where the second turning of the placket is to be made.

4. The hooks, eyes, snaps, or other fasteners are then sewed on in the usual way and the placket finished in accordance with the detailed instructions given in this chapter.

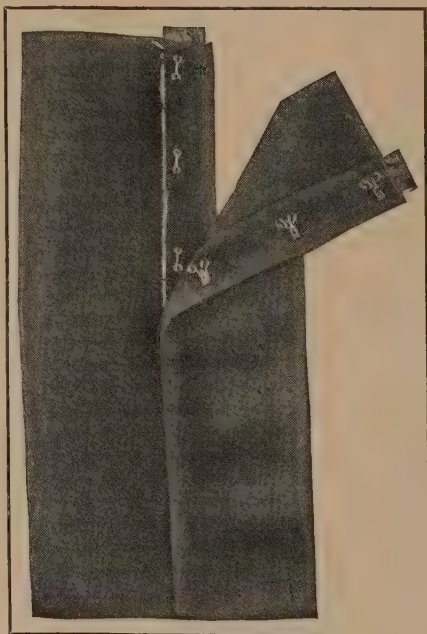


Illustration VIII-42



Lesson 192—THE EXTENSION PLACKET (For Narrow Seams)  
(Illustration VIII-43)

*To Make the Extension Placket*

1. Leave open the portion of the seam desired for the placket.
2. Run a line of colored basting threads to mark the seam line on both sides of the placket opening.

*To Make the Top Portion of the Placket*

1. Cut a straight facing the exact width the placket is to be, plus  $\frac{1}{8}$  of an inch for the turning, and  $\frac{1}{4}$  of an inch for the seam. Cut the facing 1 inch longer than the placket opening.
2. If the placket should be stayed, make the stay according to the specific instructions given in Lesson 191.
3. If the facing has a selvedge edge, baste the selvedge of the facing to the edge of the upper portion of the placket, and make a seam  $\frac{1}{4}$ -inch wide, or  $\frac{1}{8}$ -inch from the seam line.
4. Crease under the facing on the line of basting, which marks the seam line.
5. Sew on the hooks or fasteners.
6. Hem under the loose edge of the facing.

*To Make the Under Portion of the Placket*

1. Make an extension facing three-fourths as wide as the facing of the upper portion of the placket. Cut this facing 1 inch longer than the placket opening. Complete instructions for making extension facings are given in Lessons 99 and 100.

2. Slip the edge of the seam between the folds of the extension. Do not allow the edges of the extension to come nearer to the marked seam line of the garment than  $\frac{1}{8}$  of an inch.
3. Stitch the four edges of this extension.
4. Sew on the eyes or the snap fasteners.

*To Finish the Lower End of the Placket*

Turn the edge of the facing toward the finished edge of the extension, and overcast together.



Illustration VIII-43

### Lesson 193—TO STAY THE EXTENSION PLACKET

1. Use a straight piece of lining or tape just the width of the placket facing.

2. Sew the strip of lining to the garment at the same time the facing is sewed in, having the lining come between the facing and the garment. If tape is used, bring one edge of the tape to the turning of the facing, and sew the other edge to the end of the seam between the garment and the facing. This will stay the upper portion of the placket.

#### *To Stay the Lower Portion of the Placket*

Cut the lining or strip of tape just the width of the extension and baste it between the folds of the extension.

### Lesson 194—THE INVISIBLE EXTENSION PLACKET (For Narrow Seams)

It sometimes happens that on an extension placket it is desirable not to fasten the upper portion of the placket to the garment. In this instance, use the Invisible Extension Placket.

#### *To Make the Invisible Extension Placket* (Illustration VIII-44)

1. Leave open the portion of the seam for the placket.

2. Baste a line of colored basting threads to mark the seam line of the placket.

3. Make two extension facings. When finished one should be about 1 inch wide for the upper portion and the other about  $\frac{3}{4}$  of an inch wide for the lower portion, and both should be 1 inch longer than the placket opening. Study extension facings. (Lesson 100.)

4. Baste the edge of the seam between the folds of the extension. Do not baste the edges of the extension nearer than  $\frac{1}{8}$  of an inch to the marked seam line of the garment.

5. Stitch all four edges of this extension.

#### *To Finish the Top Portion of the Placket*

1. Crease the entire extension under, creasing the garment on the marked seam line.

2. Sew on the hooks or the snap fasteners.



Illustration VIII-44

*To Finish the Lower Portion of the Placket*

Sew on the eyes or the catch portion of the snap fasteners.

*To Finish the Lower End of the Placket*

Stitch both edges of the extensions together at the end of the placket.

## Lesson 195—THE CONTINUOUS LAP PLACKET (No Seam)

A Continuous Lap Placket is used where there is no seam in a garment, and a slash is made for the opening, and the upper portion of the placket is caught to the garment.

*To Make the Continuous Lap Placket (Illustration VIII-45)*

1. Make the slash the desired length of the opening and on the perfect straight of the material.

2. Cut a facing twice the length of the slash, and twice the width of the finished facing, plus  $\frac{3}{8}$  of an inch on one side only for a margin.

3. Baste and stitch the right side of the facing to the right side of the garment in a straight continuous line from end to end of the slash. The seam should be just as narrow as possible.

4. Fold under the unsewed edge of the facing  $\frac{1}{4}$  of an inch and baste.

*To Finish the Lower or Left-hand Portion of the Placket*

1. Crease the seam toward the facing.

2. Baste down the edge of the fold so it covers the seam, basting from the top of the left-hand or under portion of the placket to the end of the slash only. (The basting must not be continued



Illustration VIII-45

on the opposite side, or the right-hand portion, or one would have a bound closing.)

3. Crease on the exact center of the entire facing, and baste the crease from end to end.

4. Finish with fine hemming stitches.

*To Finish the Upper or Right-hand Portion of the Placket*

1. Trim off all the material folded under to within  $\frac{1}{4}$  of an inch of the edge of the fold. (Illustration VIII-45.)

2. Crease under on the seam line, and baste this upper portion flat against the garment, exactly like a facing.

3. Finish the upper portion of the placket with very fine hemming stitches, or the Invisible Slip Stitches.

Sew on the hooks and eyes or snaps for the fastening.

*To Finish the Ends*—They may be machine stitched or overcast together to hold the placket in position.

Lesson 196—THE BOUND CLOSING (No Seam)

A Bound Closing is used where there is no seam in the garment and where a slash is made for the placket and invisible work desired.

*To Make the Bound Closing* (Illustrations VIII-46 and 47)

1. Cut the slash on a perfect straight of the material the desired length of the placket.

2. Cut a facing twice the length of the slash and twice the width of the finished placket facing plus  $\frac{3}{8}$  of an inch on one side to allow for a narrow seam and the turnings. Baste the right side of the facing to the right side of the garment, keeping the edges even.

3. Stitch the facing in a straight, continuous line from end to end of the slash. The seam should be just as narrow as it can be made, and sewed straight across the bottom of the slash, being careful that no curve



Illustration VIII-46



is made in the seam. The facing should be held a little full at the bottom of the closing. (Illustration VIII-46.)

4. Fold under the unsewed edge of the facing  $\frac{1}{4}$  of an inch and baste.
5. Crease the edges of the seam toward the turned edges of the facing.
6. Bring the side of the basted turning so that it covers the seam line.

(Illustration VIII-47.)

7. Finish with very fine hemming stitches.

8. Adjust the placket from the right side so it closes perfectly and then stitch diagonally across the lower ends of the facing to hold the closing in position.

9. Sew on the hooks and eyes or fasteners.

#### LESSON 197—THE FOLD LAP PLACKET (Illustration VIII-48)

A lap closing is a closing made under a fold or plait.

##### *To Make the Upper Portion of the Fold Lap Placket*

1. Bind the edge of the fold or plait.
2. Turn under on the line of the fold or plait.
3. Sew on the hooks or the snap fasteners.
4. Hem flat with a blind stitch (Lesson 52), or should the seam be stitched a portion of the way, the fold may be stitched on the seam line entirely to the top of the garment. This finishes the upper portion of the lap closing.

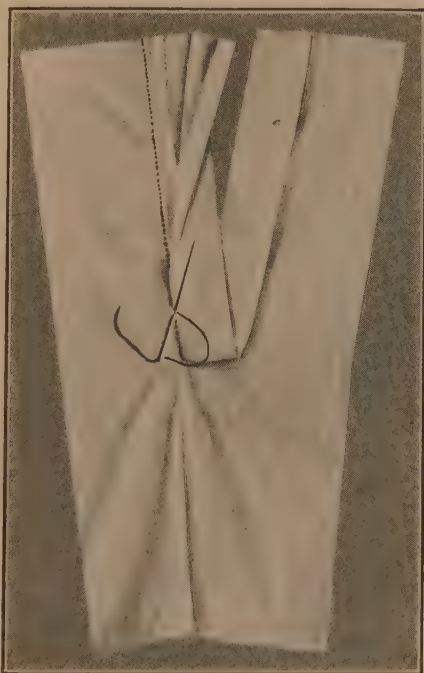


Illustration VIII-47

##### *To Make the Lower Portion of the Fold Lap Placket*

1. Stitch a straight sewed-on facing on under portion of closing.
2. Sew on the eyes or fasteners.
3. Bind the lower edge of the facing but do not catch to the plait of the garment.
4. Lap the folded portion of the closing over the faced portion and make an arrow head (Lesson 218,) or bar tack (Lesson 220), exactly on the stitched line of the inside of the garment. This prevents the placket from ripping down on the seam line.

### Lesson 198—THE SLEEVE PLACKET

The openings of sleeves are sometimes finished with the Bound Closing. (Lesson 196.)

At other times, they are finished with a Continuous Lap Placket. In this instance, the facing must be cut exactly after the pattern given, and instead of being turned under to the wrong side of the garment, it is brought over to the right side of the garment. A Continuous Lap Placket is explained with considerable detail in Lesson 195.

The regulation shirt-waist sleeve placket (Illustration VIII-49) is put on as follows:

1. The straight oblong piece is applied as an extension facing. (Lesson 99.)
2. The upper or pointed portion is applied with a plain seam (Lesson 56) on the right side, then the extension facing is turned over a little beyond the seam which it covers. Baste in place.
3. The edge or fold which overlaps the under facing is stitched as far as the opening. Then start again at this point and stitch entirely around the rest of the upper facing, stitching facing onto garment.
4. Baste the upper part of the placket over the lower.
5. Stitch across the top as shown in Illustration VIII-49 to hold placket in place.

6. Remove bastings.

7. The placket may be fastened together with a buttonhole and button. (Lessons 207 and 214.)

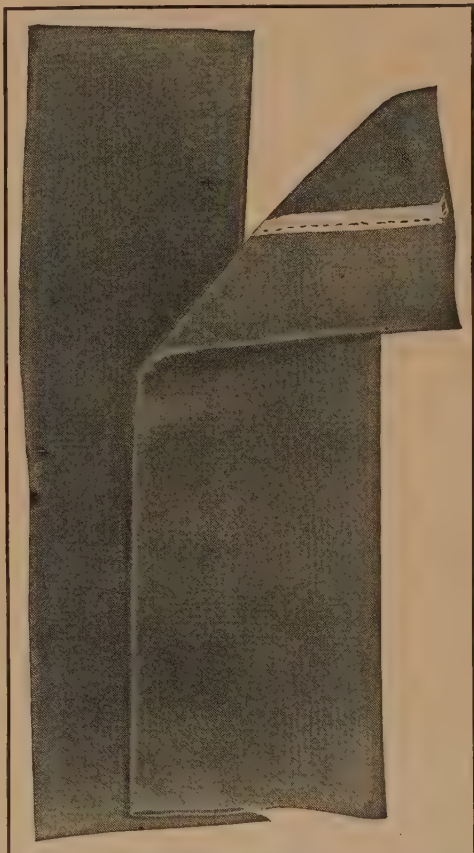


Illustration VIII-48

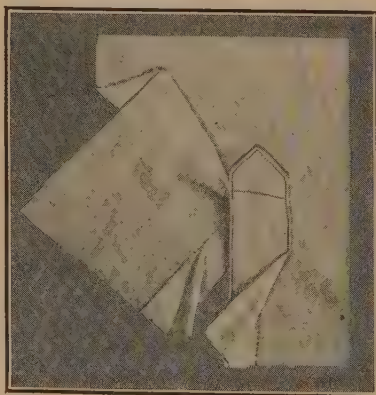


Illustration VIII-49

## POCKETS

## Lesson 199—THE SLASH POCKET (Illustrations VIII-50, 51, and 52)

1. Decide upon the shape of the slash pocket. It may be a crosswise, lengthwise, diagonal or a curved slash.

2. Mark on the garment, with tailors' chalk, the exact shape, place, and length of the slash.

3. Cut a facing of the same material as the garment, about two inches wider than the pocket slash, and about five inches long. Match the grain, warp, woof, and design of the material.

4. Baste the right side of the facing to the right side of the garment, matching the center of the facing and the center of the marked slash line. The facing covers the mark of the slash line on the right side. (Illustration VIII-50.)

5. Turn the garment to the underside where the marking for the slash shows and make another row of basting stitches on the same line, basting through the garment and facing so that they will show through on the pocket facing.

6. Turn the garment to the right side and machine stitch around the marked slash line, stitching  $\frac{1}{16}$  of an inch from the row of bastings. (Illustration VIII-50.)

7. With a very sharp knife or razor cut the pocket slash through both facing and garment to within  $\frac{1}{8}$  of an inch of the ends. Then slash from this point diagonally to the corners, as shown in Illustration VIII-51, being careful not to cut through the stitching.

8. Remove all basting threads.

9. Draw the facing through the slash from the right side to the underside of the garment. (Illustration VIII-51.)

10. As nearly always a welt appearance around the slash of the pocket is desirable, drop the upper portion of the facing downward and extend the lower portion of the facing upward, making the extensions the same amount as the width of the seam used in stitching around the



Illustration VIII-50



slash of the pocket. Baste these extensions close to the seam line.

11. On the underside draw downward the top of the facing to just above the seam welt at the top of the pocket slash, and baste so that the top edge of the facing falls downward.

12. Turn the work to the right side of the garment and stitch close to the seam line en-

tirely around the pocket slash. In order that the pocket is not stitched closed, stitch the upper portion of the pocket first. Then lift the machine foot, draw the upper edge of the facing back, rewind the loose thread around the spool so no stitches will be dropped, and then stitch around the lower edge of the pocket.

13. Cut the pocket of heavy muslin or drilling or anything that will be strong enough to be serviceable.

14. Finish the bottom seam of the pocket, in case there is to be a seam. Use a welt seam.

15. Join one edge of the pocket to the upper edge of facing, and the other edge to the lower edge of the facing. Join with a welt seam. If the pocket is small the part which is joined to the lower facing must be joined with a turn-in seam.

16. Then stitch the sides of the pocket and the sides of the facing with a Turn-in Seam. (Lesson 57.)

17. Finish the corners of the pocket on the right side with an arrow head or a bar tack. (Lesson 218 or 220, Illustration VIII-52.)

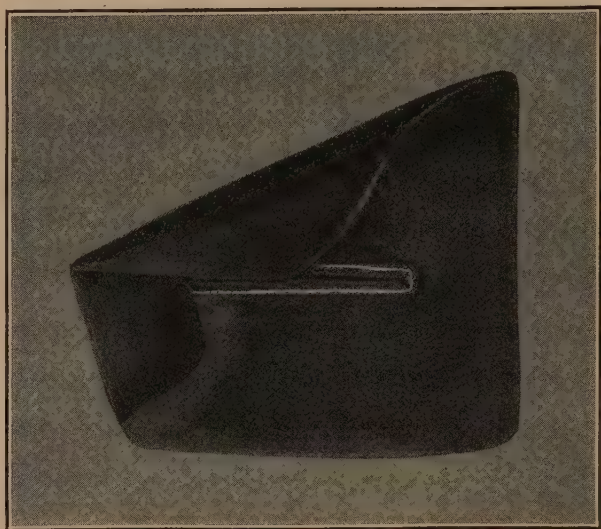


Illustration VIII-51

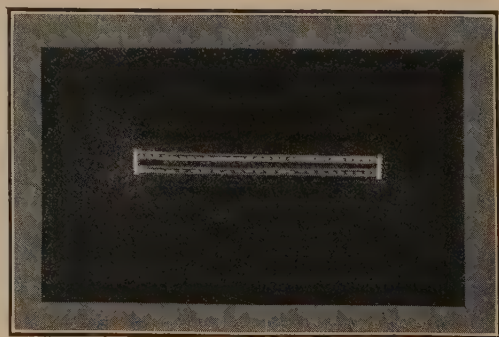


Illustration VIII-52



## LESSON 200—THE POCKET LAP

The Upward Turning Lap (Illustration VIII-53) and the Downward Turning Lap (Illustration VIII-54) for the slash pocket are both made in the same manner. The lap is made complete and machine stitched on three sides. The raw edge is then basted to the marked line of the pocket slash and stitched during step No. 6 of Slash Pocket Making. The sides of the upward turning lap are slip-stitched to the garment, and the top edge left free.

## LESSON 201—THE FALSE LAP

The False Lap is used where the appearance of a pocket is desired, and no pocket used, or to cover the top of a patch pocket. The lap is faced and the three sides are stitched. Then the lap is stitched in the desired place on the garment.

LESSON 202—SIDE POCKETS FOR  
BOYS' TROUSERS  
(Illustrations VIII-55, 56,  
and 57)

*To Make Side Pockets*

1. Measure the length of the side seam from the top of the garment to the bottom of the opening where the pocket is to be. Cut the pocket out of drilling or very firm lining material. In size the pocket should be cut  $1\frac{1}{2}$ -inch longer than the measurement just taken, and the material should be square.

2. Cut a bias facing two inches wide and the length of the pocket opening, using the same material of which the garment is made.

3. Apply the facing to the edge of the pocket by basting the right side of the facing to one of the edges of the square and stitching together in a plain seam. (Illustration VIII-55, A.) Turn the facing to the underside of the pocket, letting the facing extend  $\frac{1}{8}$  of an inch beyond the seam. (Illustration VIII-55, B.) In

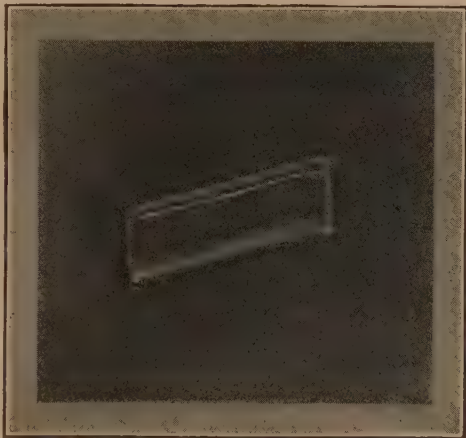


Illustration VIII-53

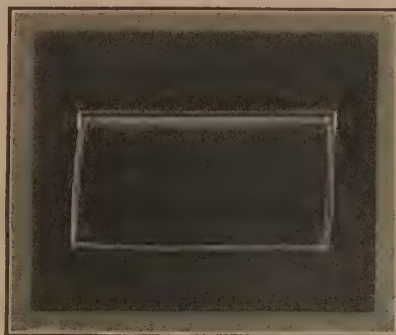


Illustration VIII-54

this way the material of which the pocket is made will not show on the finished garment. Hem the loose edge of the facing to the pocket as shown in Illustration VIII-55, C.

4. Turn under the upper edge of the seam where the pocket is to be attached. (Illustration VIII-56, D.)

5. Place the edge of the facing of the pocket about  $\frac{1}{4}$  of an inch from the edge of the turning of the seam of the garment, and baste the pocket to the garment. (Illustration VIII-56, E.)

6. Cut a bias facing 2 inches wide of the garment material and baste to the right side of the edge of the opposite seam. (Illustration VIII-55, F.)

7. Baste the opposite edge of the pocket to the edge of the seam and facing. (Illustration VIII-56, G.)

8. Stitch the edges of facing, pocket, and garment together.

9. Turn under the opposite edge of the facing and stitch down flat to the pocket. (Illustration VIII-56, H.)

10. Stitch the upper portion of the pocket from top to bottom and across the lower edge, stitching from the right

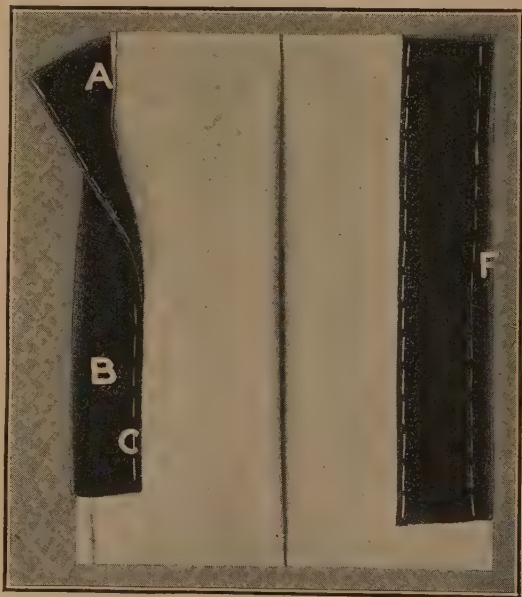


Illustration VIII-55



Illustration VIII-56

side. (Illustration VIII-57, I.) The lower edge must be stitched as shown in Illustration VIII-57 through both portions of the pocket.

11. Finish the bottom of the pocket with the Turn-in Seam. (See Lesson 57 for instructions to make the Turn-in Seam.)

12. The top of the pocket is finished and closed by the stitching of the waist band. (Illustration VIII-57, J.)

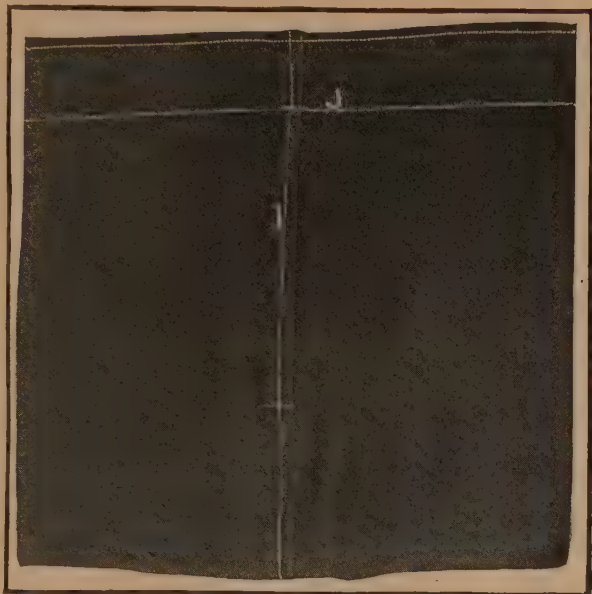


Illustration VIII-57

### Lesson 203—THE PATCH POCKET (Illustration VIII-58)

#### *To Make the Patch Pocket*

1. Hem or face the upper edge of the pocket and finish by machine stitching or with Invisible Slip Stitches.

2. Turn under all other edges of the pocket and baste.

3. Baste onto the garment and machine stitch entirely around the three sides.

### Lesson 204—THE EMBROIDERY OR LACE CASING (Illustration VIII-59)

A pretty finish, used instead of a band for a dainty apron, and many other garments, is made by joining two strips of insertion. One width of insertion may be used if wide enough.

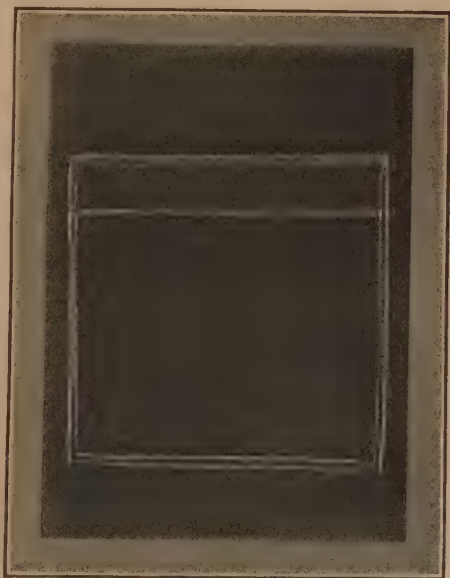


Illustration VIII-58



*To Make the Embroidery or Lace Casing*

1. If two pieces are used, whip the two edges together, being careful not to whip too tightly. (Lesson 232.)
2. Iron out perfectly smooth.
3. Turn over the top of the garment to the right side, making a neat, narrow turning.
4. Hold the top of the insertion to the top of the garment, and whip the top edges together.

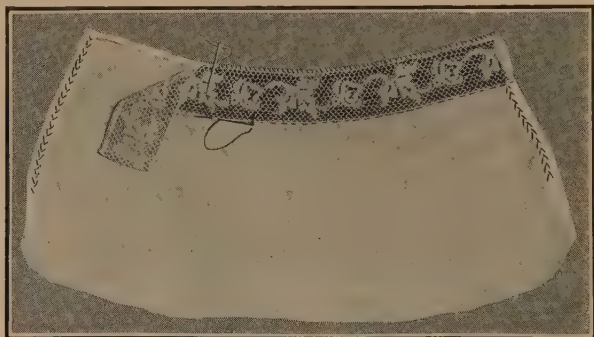


Illustration VIII-59

5. Join the bottom edge of the insertion to the garment with a running stitch.
6. Draw ribbon through to make the ties. The ribbon can easily be taken out each time the garment is to be laundered, and it makes a practical finish.

## Lesson 205—APRON TIES (Illustration VIII-60)

If, as in aprons, there are ties, they are basted between the ends of the band before the band is stitched. (Lesson 148.) The ties are hemmed with a narrow hem (Lesson 85) and finished on the ends with lace edging or in any desired manner, as hemstitching (Lesson 236, 237, or 238) or Feather Stitch (Lesson 246).

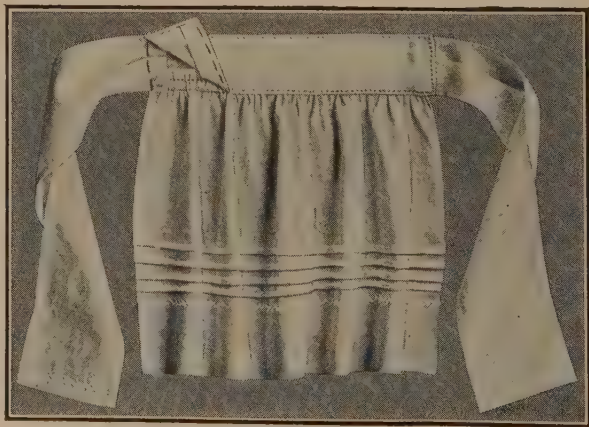


Illustration VIII-60



## CHAPTER IX

### FINISHING WORK

#### BUTTONHOLES

#### Lesson 206—POSITION OF THE BUTTONHOLE

The buttonhole may be made lengthwise or crosswise as best suits the line of the garment and the position of the button. The main points are that the buttonhole be well made and does not stretch open. Buttonholes should be made usually on the right-hand side of a woman's garment, so the closing is from right to left. The size is generally about  $\frac{1}{8}$  of an inch larger than the button to be used.

#### Lesson 207—THE PLAIN BUTTONHOLE

(Illustrations IX-1 and 2)

##### *To Make the Plain Buttonhole*

1. Decide the length and position of the buttonhole and mark the place with a colored thread.

2. Use a single thread, a little heavier than that used on the garment, and long enough to make the entire buttonhole without a break.

3. Begin at the back of the buttonhole, working from left to right or from right to left, and make the stay line with very small running stitches around the mark which shows the length and place of the buttonhole. The stay line is not to be so close to the buttonhole mark that later the buttonhole can not be cut without cutting the stay line, nor is it to be so far from the buttonhole mark that after the buttonhole is cut a deep stitch is necessary to catch the stay line with the buttonhole slash. Do not cut or break the thread, as the work is continued with this same thread.

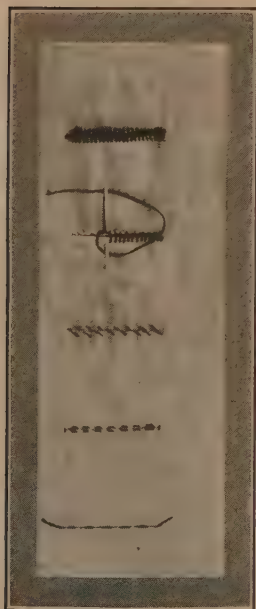


Illustration IX-1

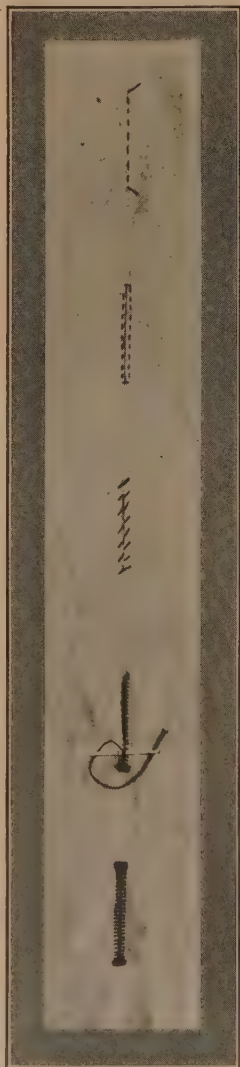


Illustration IX-2

4. After the stay line is in, cut the buttonhole.
5. With the same thread used for the stay line, overcast the buttonhole, bringing the needle out under the stay line. Overcast quite closely, keeping the stitches neat and straight, not crowding each other. Again, do not break the thread.
6. Begin at the back of the buttonhole and place the needle half its distance through the slit of the buttonhole below the stay line.
7. At this stage please study the position of the hand. Use the thumb and first finger to hold the needle. Use the middle finger for the thimble finger. The thread is thrown over the needle with the fourth finger of the right hand. Because of its length, shape, and position, this fourth finger grasps the thread under and between the first and second joints, and without changing the position of the hand one can make buttonholes very rapidly. If working from left to right, throw the thread over the needle toward the left and draw the thread under the needle toward the right, or if working from right to left, throw the thread over the needle toward the right and draw the thread under the needle toward the left.
8. Draw the needle through, drawing the thread tightly so that it makes a tight purl edge.
9. Continue the work in this same manner and finish the corners with either a cart-wheel end or barred end.
10. If either a barred or cart-wheel end is used to fasten the thread when the buttonhole is finished, fasten with the Loop Stitch taken twice in the same place at the underside of the buttonhole.

#### LESSON 208—BARRED ENDS

To make barred ends, bring the thread from underneath the buttonhole and take two short straight lengthwise stitches at the end of the buttonhole. This forms the bar. Overcast this barred thread, bringing the stitch through both folds of the material on which the buttonhole is made.

#### LESSON 209—CART-WHEEL ENDS

Cart-wheel Ends are made by crowding the stitches into the end of the buttonhole, and spreading the outside edges. Be careful, however, that the stitches are not crowded so much that they lie over each other, as this makes a clumsy appearance.

#### LESSON 210—FRENCH BUTTONHOLE (Illustration IX-3)

The French Buttonhole is very easy to make. Follow all of the instructions which have just been given for the preparation of the plain buttonhole. In the working of the French Buttonhole:

1. Begin at the lower left-hand end of the buttonhole. Place the

needle through the slash with the point coming out just below the stay thread.

2. Draw the needle all the way through. Do not draw the thread tightly, but leave a small loop which stands with a half twist.

3. Place the needle back of the loop with the needle pointing toward you, and draw the thread through, drawing upward and tightly. This gives a beautiful purl edge.

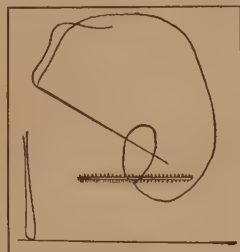


Illustration IX-3

## LESSON 211—THE TAILORED BUTTONHOLE (Illustration IX-4)

### *To Make the Tailored Buttonhole*

1. Mark the exact place and length of the buttonhole with a colored thread. The Tailored Buttonhole should always be made crosswise of the garment.

2. Put in the stay line. The stay line should follow the shape of the finished buttonhole, which will be barred at the back and an eyelet in front.

3. Cut the buttonhole. Cut all of the way to the end of the marked thread and then clip the material inside of the eyelet so a good shape can be secured. If the material is very heavy it is sometimes necessary to trim out a little of the material so that the eyelet will be smooth. There are regulation scissors for cutting the Tailored Buttonhole.

4. If a very firm edge is desired for the buttonhole, make a foundation for the edge, either by taking a few strands of thread and waxing them together, or use a very small round tailors' braid and catch to the cut edge of the buttonhole with loop stitches. (Lesson 241.)

5. The buttonhole is then worked the same as the Plain Buttonhole (Lesson 207). When working the front of the buttonhole a stiletto should be used to shape the eyelet.

6. The back of the buttonhole should be finished either with a bar tack (Lesson 220) or an arrow head (Lesson 218).

## LESSON 212—THE BOUND BUTTONHOLE

(Illustrations IX-5 and 6)

### *To Make the Bound Buttonhole*

1. Mark place and length of buttonhole slash.

2. With colored basting thread make a row of stitches on the marked line.



Illustration IX-4

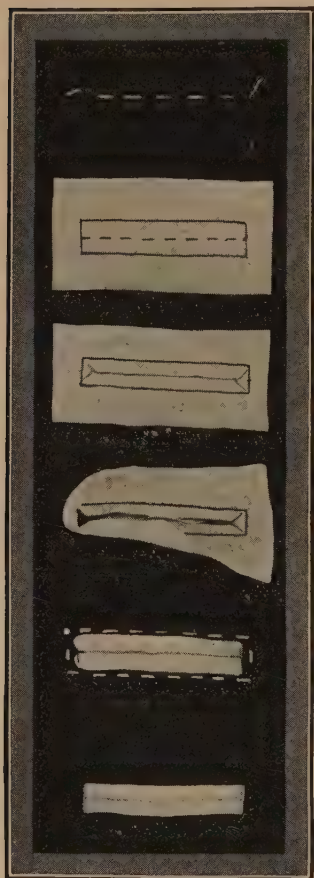


Illustration IX-5

7. With a very sharp knife or scissors cut the buttonhole to within  $\frac{1}{8}$  of an inch or more of the size marked, cutting through both facing and garment, then cut diagonally to the corners of the stitching, being careful not to cut the machine stitching.

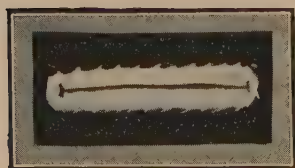


Illustration IX-6

3. Cut the facing or binding one inch longer than the slash is to be cut, and cut it two inches wide. If the facing or binding is not cut on the bias, it must be cut on exactly the same grain, matching the warp and woof threads of the facing with the warp and woof threads of the garment.

4. Baste the center of the facing to the center of the buttonhole mark. Baste the right side of the facing to the right side of the garment, entirely covering the marking of the buttonhole.

5. Turn the garment to the wrong side, where the marking for the slash now shows and make another row of basting stitches on the same line so that they will show through to the right side of the garment.

6. Machine stitch around the row of bastings  $\frac{1}{8}$  of an inch from the slash mark.

8. Remove all basting threads.

9. Draw the facing through the slash to the underside of garment.

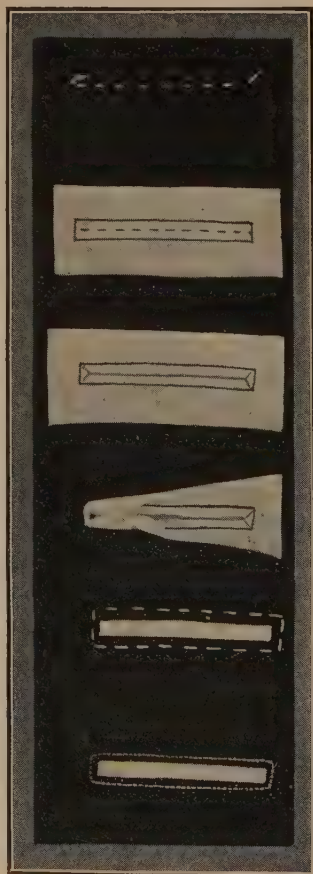


Illustration IX-7



As nearly always a welt appearance is desirable, let the upper facing drop down about  $\frac{1}{16}$  of an inch, and the lower facing extend upward about  $\frac{1}{16}$  of an inch. Baste this extension exactly on the seam line.

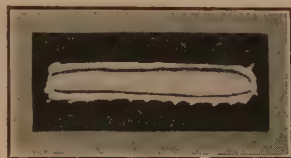


Illustration IX-8

10. Turn the work to the underside. Trim the edges of the facing to the desired width and turn under. Slip stitch the turning exactly over the stitched seam line, or hem lining over raw edges of binding. (Illustration IX-6.)

### Lesson 213—THE FACED BOUND BUTTONHOLE (Illustrations IX-7 and 8)

#### *To Make the Faced Bound Buttonhole*

1. Follow steps 1 to 8, inclusive, of the Bound Buttonhole.
2. Draw the facing through the slash to the underside of the garment, drawing it back to the seam line, and baste.
3. Turn the work to underside and hem lining over raw edge of facing or binding. (Illustration IX-8.)

### FASTENINGS

#### Lesson 214—SEWING ON BUTTONS

Examine the button and see whether there are holes through which to fasten it to the garment, or whether it is sewed on through a shank. Use a heavy thread and if possible use one strand, as a double thread twists when coming through the button, and often gets tangled. However, if the thread is not strong enough it may be doubled.

#### *To Sew on Buttons* (Illustration IX-9)

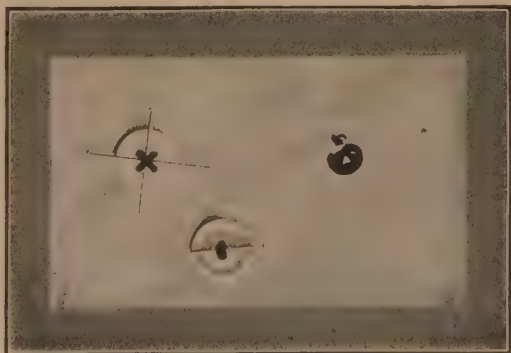


Illustration IX-9

1. After the buttonhole or loop has been made, bring the garment together exactly as it is to be closed and mark the place for the button.

2. Place the button over the mark. Fasten the thread with two or three secure back stitches under the material.

3. If there are holes in the button, sew through each of them, either across the button, or from side to side, keeping a pin under the threads to allow freedom for the button. If there is a shank on the button, sew through the shank, being careful not to draw the stitches too tightly.

4. When the button has been sewed securely to the garment, wind the remaining amount of thread around the threads which hold the button to the garment, winding between the button and the material.

5. Fasten the thread with two or three back stitches on the underside of the material.

### Lesson 215—HOOKS AND EYES

In sewing on hooks and eyes, it is better to use a strong single thread than to have a fine double thread.

Eyes are usually sewed on so their edge will extend about  $\frac{1}{8}$  of an inch beyond the edge of the garment.

Hooks are usually sewed on so the edge of the bill comes about  $\frac{1}{8}$  of an inch inside of the edge of the garment. In this way, the garment will be neatly closed and will not gape.

#### *To Sew on Hooks and Eyes* (Illustration IX-10)

1. Sew the hooks through the rings and over the bill, using either the Over and Over Straight Stitch (Lesson 38), or the Buttonhole Stitch (Lesson 253).

2. Sew the eyes through the rings and over the sides, using either the Over and Over Straight Stitch or the Buttonhole Stitch.



Illustration IX-10

### Lesson 216—LOOPS

Loops, to take the place of eyes through which to fasten the hooks, are of two kinds: the Whip Loop and the Buttonhole Loop.

#### *To Make the Whip Loop* (Illustration IX-11)

1. Use a double thread, and fasten securely on the underside of the garment.

2. Draw the thread through to the right side of the garment and take a stitch upward the length you desire the loop to be, leaving the thread very slack.

3. Take a stitch bringing the needle out at the exact place where you brought the thread through at first.



Illustration IX-11

4. Draw the thread through again in the same manner.
5. Whip the loop, allowing the eye of the needle to pass under the thread first, and whip close enough so that there is no space between the whip stitches. Do not, however, crowd these stitches so that they fall across each other.
6. Fasten the thread on the underside of the material with a secure back stitch.

### LESSON 217—THE BUTTONHOLE LOOP

#### *To Make the Buttonhole Loop*

1. Use a double thread, and fasten it securely on the underside of the material.
2. Draw the thread through to the right side, and take a stitch upward the length you desire the loop, keeping the thread very slack.
3. Bring the thread back under the material to the place where the thread was first brought through, and take another stitch in the same manner as the first one.
4. Hold thread down with thumb of left hand, forming a loop.
5. Let the eye of the needle fall under the thread first and push it through the loop with the thimble against the point of the needle.
6. Draw the thread tightly, and when at the end of the loop, fasten on the underside of the material with firm back stitches.

### ORNAMENTAL TACKS

#### Lesson 218—THE ARROW HEAD (Illustration IX-12)

#### *To Make the Arrow Head*

1. Run a colored thread the exact shape and in the place where the Arrow Head is to be.
2. Bring the thread out from the underside of the work, at the lower left-hand corner. (Fig. 1.)
3. Carry the thread upward to the point of the angle, taking a very short, straight stitch under the Arrow Head. (Fig. 1.)
4. Carry the thread downward to the right-hand corner and take a straight stitch underneath, bringing the point of the needle out at the

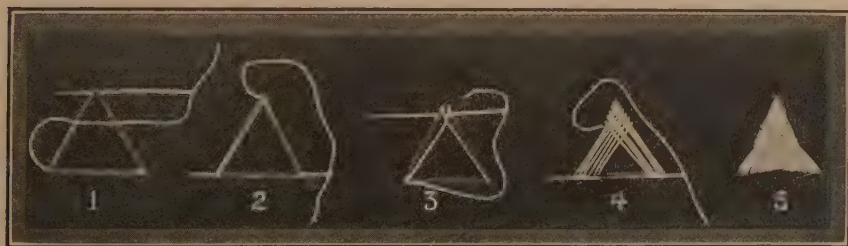


Illustration IX-12

right of and as near as possible to the place where the thread was first brought through. (Fig. 2.)

5. Carry the thread upward and take a short, straight stitch across and underneath the top of the Arrow Head. Place the needle so that the thread falls outside of the stitches first made, and so the point of the needle comes outside of the left-hand diagonal thread. (Fig. 3.)

6. Carry the thread downward to the right-hand end of the Arrow Head, placing the needle to the left of the thread at that point and bringing it out to the right of the left-hand diagonal stitches. (Fig. 4.)

The stitches at the top of the work are all taken outside of the previous stitches, while the stitches at the lower part of the work are taken inside of all preceding stitches. Fig. 5 shows the finished Arrow Head.

### LESSON 219—THE CROW'S-FOOT (Illustration IX-13)

#### *To Make the Crow's-foot*

1. Make the shape of the Crow's-foot with tailors' chalk.

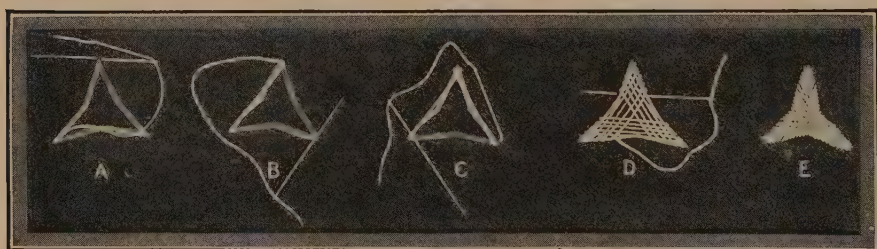


Illustration IX-13

2. Begin at lower left-hand corner and carry thread upward, taking a very short, straight stitch across the top point of Crow's-foot. (Fig. A.)

3. Turn the work and take a very short stitch across the lower right-hand point as shown in Fig. B.

4. Take a short, straight stitch across the lower left-hand point. (Fig. C.)

5. Continue taking each stitch just inside of and below the previous one. (Fig. D.)

6. Fig. E shows the completed Crow's-foot.

### LESSON 220—THE BAR TACKS

#### (Illustration IX-14)

#### *To Make the Bar Tacks*

1. Fasten the thread on the under-side of the material.

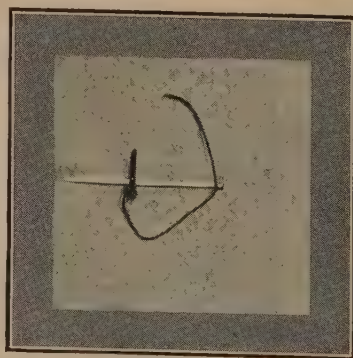


Illustration IX-14



2. Bring the thread through to the right side of the material.
3. Carry the thread upward just the length of the Bar Tack. If one thread does not make the bar foundation heavy, bring the thread through again in the same manner.
4. Whip over and under the bar thread, catching through the material with each stitch.

#### MARKING AND STAY TACKS

##### LESSON 221—TAILORS' TACKS (Illustration IX-15)

Tailors' Tacks are used in all construction work. They should always be put into the garment before it is cut out, and not afterward.

##### *To Make Tailors' Tacks*

1. Thread a double thread, but do not knot it.

2. Take a straightstitch through a perforation, and through both thicknesses of the material.

3. Draw the thread through, leaving an end at least one inch long.

4. Place the needle again through the same perforation in the same manner as you did in Step 2.

5. Draw the thread through, leaving a one-inch loop. Cut the thread one inch from the loop toward the needle.

6. Proceed to the next perforation in the same manner. In long rows of perforations, you may draw the thread from one perforation to the next without cutting each time, until the Tailors' Tacks are all finished.

7. After the garment has been cut out, and all pins removed, clip the threads between the folds of the material and then remove the pattern.

8. In sheer materials repeat this process, making two loops, as one loop does not always stay in.

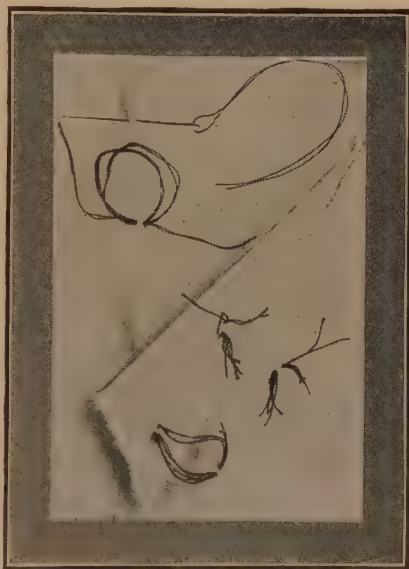


Illustration IX-15

##### LESSON 222—THE LOOSE FRENCH TACK (Illustration IX-16)

A French Tack is a number of threads used to join two portions of a garment, as a tunic fastened to the garment to keep it from hanging away.

The loose French tacks are made as follows:

1. Several strands of thread are used in a large needle.
2. The needle is brought up from the under portion of the garment

through to the upper portion which is to be joined, leaving about one-inch end of the thread to be tied on the under portion of the garment, also leaving enough extra thread to give the garment whatever ease may be required between the folds of the material.

3. A short stitch is taken through the upper portion of the garment and back through to the underside of the upper portion only of the material.

4. The French Tack is then covered with loop or buttonhole stitches. (Lesson 253.)

5. Bring the thread through to the under portion of the garment, and the end of the thread which was left to tie is carefully tied to the thread which is now in the needle.

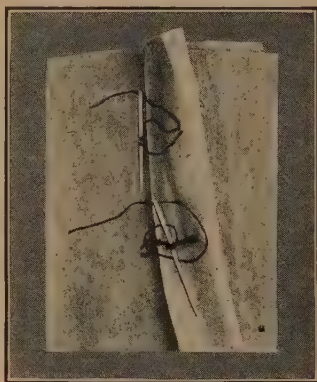


Illustration IX-16

#### Lesson 223—THE CLOSE FRENCH TACK (Illustration IX-17)

##### *To Make the Close French Tack*

1. Do all of the work from the right side of the garment.

2. Take a double thread and bring the needle through from the underside of the material. Take three or four very fine, short, straight stitches over each other.

3. Pass the needle back under the material.

4. Bring the needle through to the right side about one inch straight across from where the first stitches were taken and take the same number of over and over stitches in the same manner, again carrying the thread underneath to the underside.

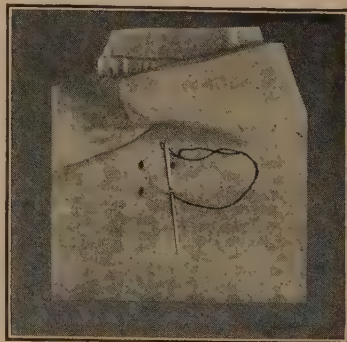


Illustration IX-17

5. Take the next stitch directly opposite where the third series of stitches were taken and then bring thread through to underside again.

6. Carry the thread downward to the place where it started from and tie the ends carefully together.

#### FINISHING CORNERS

#### Lesson 224—THE SQUARE CORNER

##### *To Make the Square Corner*

1. Turn all edges.

2. Either match the outside edges and finish, or, if your material

is very thick, cut out underneath the portion which is to fold up and over the other turning.

See Illustration IX-18 for correct manner and place to trim.

### Lesson 225—THE MITERED CORNER

#### *To Make the Mitered Corner*

1. Make turnings.
2. Fold lower edge of the hem as shown in Illustration IX-19.

3. Cut away all of the corner of the material up to  $\frac{1}{8}$  of an inch of the crease.

4. Bring up the lower part of the hem and mark the diagonal line of the corner.

5. Trim away all of the corner material under the hem fold up to  $\frac{1}{8}$  of an inch of the diagonal line.

6. Blind stitch the mitered corners together.

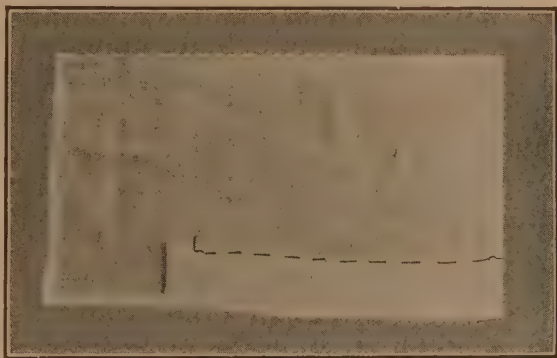


Illustration IX-18

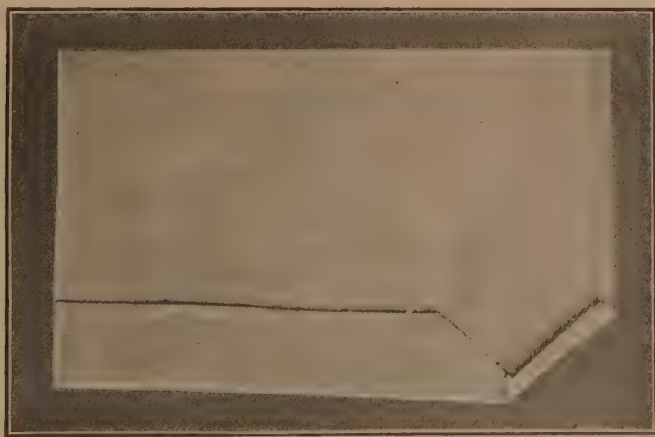


Illustration IX-19

### Lesson 226—THE DIAGONAL FOLD CORNER (Illustration IX-20)

#### *To Make the Diagonal Fold Corner*

1. Turn the hem square with all edges meeting.
2. Fold under the end of the bottom of the hem.
3. Fold up the hem and finish with blind stitch.

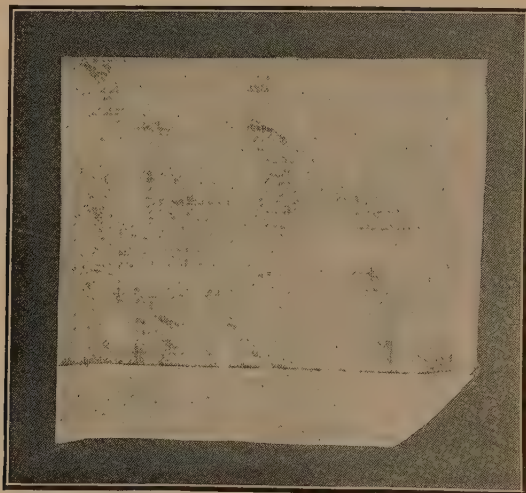


Illustration IX-20

## INSERTIONS AND EDGINGS

## Lesson 227—SETTING IN LACE INSERTION (Illustration IX-21)

If the lace is to be set in on a straight edge, a very satisfactory way is as follows:

1. Hem the edges of the material with a very narrow hem. It should be  $\frac{1}{32}$  of an inch wide, or not over  $\frac{1}{16}$  of an inch at widest. Hem with small, fine hemming stitches.

2. Hold the right side of the lace away from you and just enough higher than the hem so the meshes can easily be seen, and picked up with the needle.

3. Whip through every mesh of the insertion, being careful not to pull the thread too tightly.

4. When one side is finished, join the insertion to the opposite edge in the same manner.

5. When finished, press out smoothly, and it will look as if the lace had been woven into the material.

In setting in em-



Illustration IX-21



broidery insertion, do the whip stitch work with embroidery cotton to match the texture of the embroidered work.

#### Lesson 228—SETTING IN INSERTION FOR LESS IMPORTANT WORK

On work of less consequence, the very narrow hem can be put in by machine, and the lace whipped on by hand. Of course, any machine work on a very dainty garment greatly reduces its value.

#### Lesson 229—SETTING IN INSERTION FOR VERY QUICK WORK (Illustration IX-22)

There are machine attachments with nearly all machines, which will both hem and set in lace in one operation, and to the busy woman it is a great help for unimportant work. If you do not possess a machine attachment of this character, and there is a reasonably heavy edge on your insertion, proceed as follows:

1. Turn the edges of the garment to the right side, with a very narrow turning.
2. Set the edge of the lace over the turned edge of the material, baste carefully and stitch securely with the machine.

This, of course, is not fine, high-class work, but it is used to advantage on inexpensive garments.

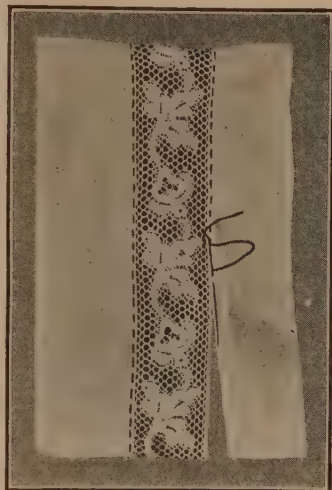


Illustration IX-22

#### Lesson 230—WHIPPING ON LACE EDGING

The Roll Hem is usually used in connection with a ruffle or with lace edging.

#### To Put Lace Edging on a Roll Hem (Illustration IX-23)

1. Always make the Roll Hem toward you. For instructions to correctly make the Roll Hem, see Lesson 91.

2. Hold the lace edging away from you, holding it just above the edge of the roll, so the meshes can be seen easily.

3. Whip through

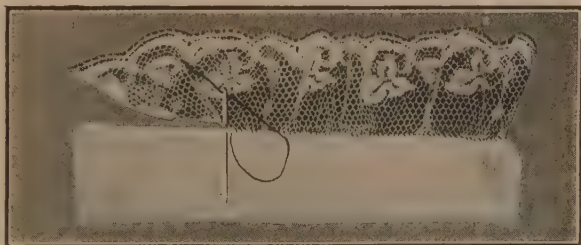


Illustration IX-23

every mesh and under the roll hem, holding the lace full and the roll tight, and drawing the thread tight.

### LESSON 231—TO FULL ON LACE

One does not gather lace edging unless it is real lace. Draw the manufacturer's thread which is found in all manufactured lace edging. This will gather the lace to any fulness desired. Then whip each mesh of the lace to the roll hem, exactly as directed in Lesson 230.

### Lesson 232—JOIN- ING LACE

(Illustration IX-24)

In joining lace edging and insertion, hold the edges together, and whip through every mesh of the insertion and lace.



Illustration IX-24

### *In Fulling On Lace Edging to Lace Insertion* (Illustration IX-25)

Draw the manufacturer's thread at the top of the edging, and whip as many meshes of the edging into each mesh of the insertion as it is required to give the lace the desired fulness. If now and then a few meshes of the edging are skipped, the effect when finished will not be of even fulness.

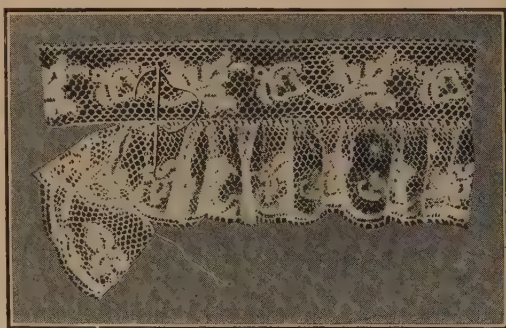


Illustration IX-25

### LESSON 233—SETTING IN LACE DESIGNS

In setting in lace designs, great care must be taken to keep the goods perfectly flat while basting on the design, otherwise it is apt to draw up and away from the material when finished.

#### TO SET IN A DESIGN (Illustrations IX-26 and 27)

1. Stamp or outline on the material the design to be made.
2. Baste the material on heavy paper or thin oilcloth, basting outside of the stamped design.

3. In using lace insertion, baste the outside edges perfectly even and flat, giving no attention, at present, to the inside line. Baste with very close stitches. If the material is basted onto oilcloth, be careful not to catch the threads through the oilcloth.

4. When the outside is carefully basted, draw the thread on the inside edge of the insertion until the inside edge lies perfectly flat with the inside line of the design.

5. Distribute the fulness as evenly as possible, and baste down all edges closely and carefully. (Illustration IX-26.)

6. Clip the basting threads, which hold the goods to the paper or oilcloth, whichever has been used, and remove the bastings.

7. Turn the work over to the underside and clip the material between the two rows of bastings.

8. Trim the material down to a narrow turning close to both edges of the bastings.

9. Clip the remaining material wherever there is a decided curve or angle.

10. Roll the edges into a very tight roll hem, rolling toward the underside of the material. Whip through

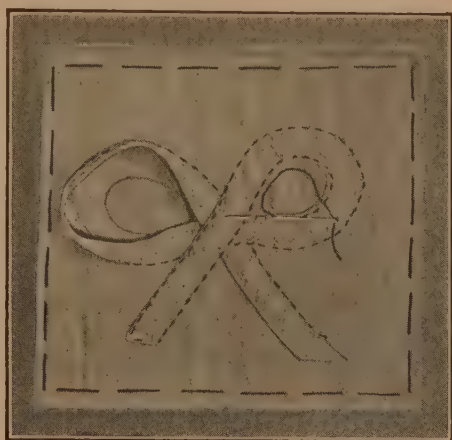


Illustration IX-26



Illustration IX-27



every mesh of the insertion used for the design. (Illustration IX-27.) This gives a beautiful finish on the underside, and a perfect effect on the right side.

Many people prefer, in Steps No. 3 and No. 4 of this lesson, to whip through each mesh of the insertion instead of basting, and in Step No. 10, to roll the hem over the whip stitch, again catching through the meshes as they roll the hem. This will hold the design in place more securely, but usually the material will outwear the design, anyway, and the effect on the wrong side is not quite so good.

#### LESSON 234—SETTING IN MEDALLIONS (Illustrations IX-28, 29, and 30)

Medallions having a lace mesh edge are put on exactly as designs are set in. (Illustration IX-28.) If the medallion is made of embroidery with an open or irregular edge, put it on in the same manner. If the medallion is made of embroidery with a close edge, or has no meshes, proceed as follows:

1. Baste the material on heavy paper or thin oilcloth.

2. Baste the design on the exact place of the material where it is to appear, taking care not to baste too close to the edge of the medallion, as you must leave the edges around the medallion free to turn. Keep the work perfectly flat.

3. Catch down the outside edges of the medallion, using either very fine running stitches or very close slant stitches. (Illustration IX-29.)

4. Remove the material from the paper or oilcloth.

5. Trim the material on the wrong side down to a narrow turning, under the medallion.

6. Either roll the hem as for setting in lace designs, or turn the edges of the material perfectly flat toward the right side and under the edge of the

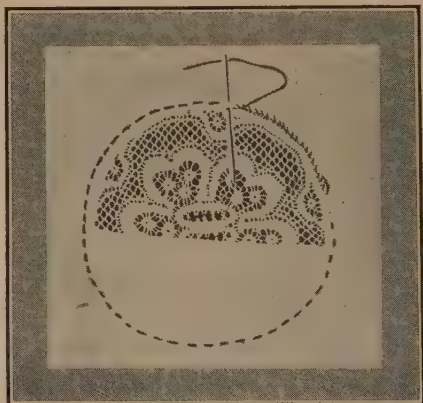


Illustration IX-28



Illustration IX-29



medallion, and whip very closely around the entire edge of the medallion. (Illustration IX-30.)

#### Lesson 235—VEINING AND SEAMING (Illustration IX-31)

Many people desire their garments to be joined together with veining or seaming. This veining or seaming comes with a narrow margin of lawn or linen at both of its edges. These edges are joined to the garment with the ordinary French seam (Lesson 60), or with a plain seam double stitched (Lesson 72), or with a roll seam (Lesson 63).

*If the French Seam is used*, make the seam just as narrow as possible and still hold the garment securely together. In addition to following closely all the rules for French seaming (Lesson 60), keep in mind that the final seam line must be at the exact woven edge of the veining.

*If the Plain Seam is used*, be careful that the first row of stitches comes exactly at the woven edge of the veining.

Press the edges of the seam and the veining away from the veining. Stitch on each side of the seam and close to the veining, following all of the rules for the Double Stitched Plain Seam (Lesson 72).

#### HEMSTITCHING

#### Lesson 236—PLAIN HEMSTITCHING (Illustration IX-32)

##### *To Make Plain Hemstitching*

1. Decide the exact width of the uniform hem to be hemstitched.

2. Draw the first thread for the hemstitching at the exact line where the top of the hem is to be.

3. Draw all of the other threads above the thread which marked the top of hem.

4. When the required number of threads have been drawn, turn a flat uniform hem and baste it down carefully. Be careful that the top of the hem comes to the first thread drawn.

5. Fasten the thread under the hem.

6. Hold the hem downward and to-

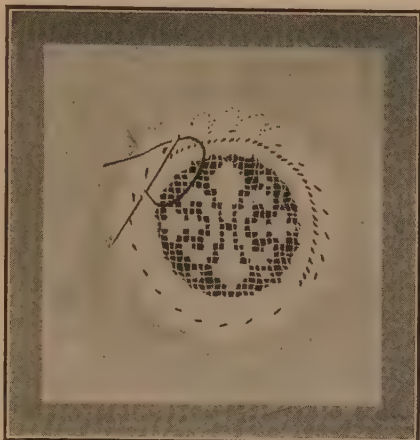


Illustration IX-30



Illustration IX-31

ward you. Begin at the left-hand end and work toward the right. Decide the number of threads to be in each group of hemstitching.

7. Bring the thread to the right and across the front of this group. Hold the thread in the form of a loop.

8. Point the needle to the left and pass it back of the threads, and out to the left of the group of stitches, drawing it through the loop.

9. Draw the thread tightly and take a small hemming stitch at the right of the group of stitches. Take the hemming stitch through the hem only.

10. With the point of the needle, divide off exactly the same number of threads of the material to the right of where the thread now falls. Pass the needle back of these threads, and continue with the same stitch explained in Steps 8 and 9 of this lesson.

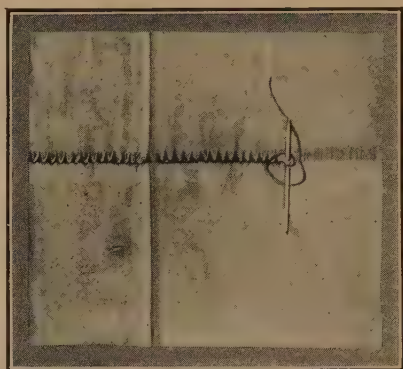


Illustration IX-32

### Lesson 237—DOUBLE HEMSTITCHING (Illustration IX-33)

#### *To Make the Double Hemstitching*

Hemstitch both the edges exactly the same, with the exception that since there is a hem on only one edge through which to fasten the thread, on the opposite edge the hemming stitch is taken through the material. This stitch holds the thread straight from top to bottom.

### Lesson 238—SERPENTINE OR ZIGZAG HEMSTITCHING (Illustration IX-34)

#### *To Make the Serpentine Hemstitch*

1. Hemstitch the line of threads nearest the hem (Illustration IX-32).

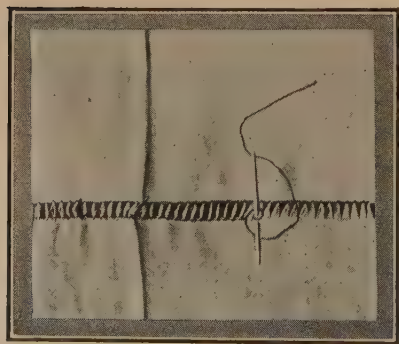


Illustration IX-33

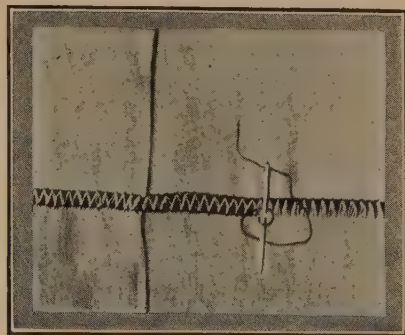


Illustration IX-34

2. On the opposite edge hemstitch in exactly the same manner, except that the needle passes back of half of the threads of the division where the thread comes through, and half of the threads from the next division where the needle is placed each time. This gives the zigzag effect from which the hemstitching derives its name, Serpentine.

### Lesson 239—MACHINE HEMSTITCHING

(Illustrations IX-35 and 36)

#### *To Make Machine Hemstitching*

1. Place a soft, thick piece of blotting paper between the two pieces of material to be joined. If the blotting paper is thin, use two thicknesses of it.

2. Stitch together on the machine, using a sufficiently loose tension and regulating the size of the stitches according to the width of the hemstitching desired. (Illustration IX-35.)

3. When the seam is stitched, pull the blotting paper away.

4. Press the seam open, pressing back each edge of the underside. (Illustration IX-36.)

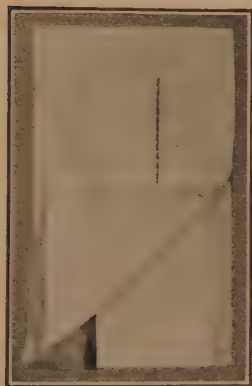


Illustration IX-35

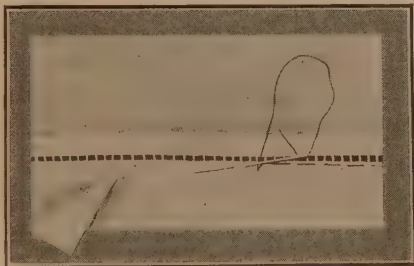


Illustration IX-36

5. Stitch each turned-back edge flat with machine stitching placed close to the hem, trim the edges and roll, whipping close to the line of hemstitching. Or, if the hemstitching is to be at the top of a hem, bring the fold of the top of the hem-line to the hemstitching and baste over the raw edge of the seam. Finish with the Straight Hemming Stitch (Lesson 49).

## CHAPTER X

### ORNAMENTAL WORK

#### Lesson 240—THE CROSS-STITCH (Illustration X-1)

##### *To Make the Cross-stitch*

The Cross-stitch is made by carrying one slant stitch across the angle of the other.

The accompanying cut shows the proper manner of placing the needle and carrying the thread.

The beauty of this style of needlework depends upon having all the upper stitches run in the same direction.

The Cross-stitch is an easy and effective stitch for use on children's garments.

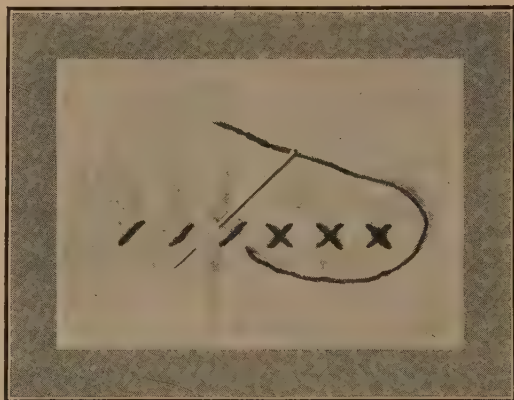


Illustration X-1

#### Lesson 241—THE BLANKET STITCH (Illustration X-2)

The Blanket Stitch is also the Buttonhole or Loop Stitch and is used for edge work.

##### *To Make the Blanket Stitch*

1. Begin at the left-hand side of the work, a little distance up from the edge. Hold the thread down with the left thumb, in the form of a loop.

2. Draw the needle through under the edge of the material and through the loop.

3. Again hold the thread down with the left thumb.

4. Place the needle a little distance from the first stitch, and again bring it down through the loop.

5. Continue with these stitches.

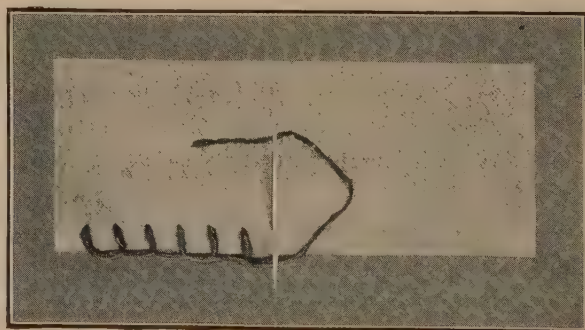


Illustration X-2

Variations of this stitch are given in the following lesson.



### LESSON 242—VARIATIONS OF THE BUTTONHOLE OR LOOP STITCH (Illustrations X-3 and 4)

Instead of taking the edge Loop Stitch of uniform length as in the Blanket Stitch, one may vary the length of the stitches as shown in the accompanying illustrations, grouping them close together or spacing them.

Follow directions as for the Blanket Stitch (Lesson 241).

These variations of the Blanket Stitch make an effective finish on flannel or scrim collars, blankets, comforters, or bath-robés when the material is too heavy to turn.

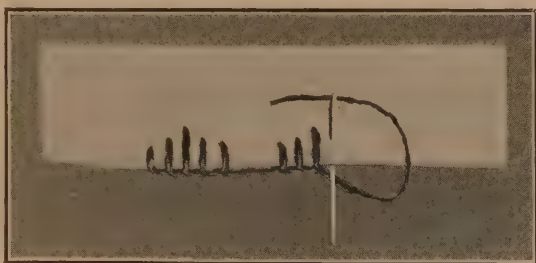


Illustration X-3

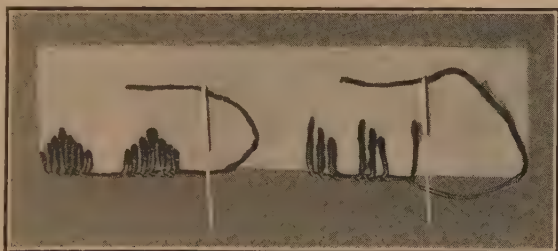


Illustration X-4

### LESSON 243—THE OUTLINE STITCH (Illustration VI-11, P. 64)

The Outline Stitch is the Half Back Stitch taken upward or away from you. It may be done in two ways—one in which a heavy effect is produced, and another which, if carefully executed, will have the effect of an unbroken line.

Embroidery threads are twisted from left to right or from right to left. According to the twist of the thread either of the two effects mentioned is produced. If the stitch is taken with the twist of the thread, the unbroken line or etching outline is produced; if taken contrary to twist, the heavy or corded outline is the result.

The reason why there are often unsatisfactory effects produced is that the needle is not kept in a perfect line with the design to be outlined, or the thread is not kept to the same side of the needle.

Many beautiful effects can be achieved by this simple stitch. Whole designs may be outlined, or the stems may be outlined and the flowers made solid, whichever may be preferred.

#### *To Make the Outline Stitch*

1. Begin at the bottom of the work and fasten the thread with a few running stitches.

2. Throw the thread over to the left or right of the needle, and place the needle with the point straight toward you.

3. Take a short stitch toward you and draw the thread, being careful not to draw too tightly.

4. Again, throw the thread to the left or right of the needle, whichever way you have started the work, and take another stitch toward you, and continue in the same manner.

#### Lesson 244—THE SEED STITCH (Illustration X-5)

The Seed Stitch is made by taking small half or quarter back stitches covering the leaf or petals of a design or monogram. The rows must be evenly spaced and the stitches in each row fall midway between the stitches of the previous row.

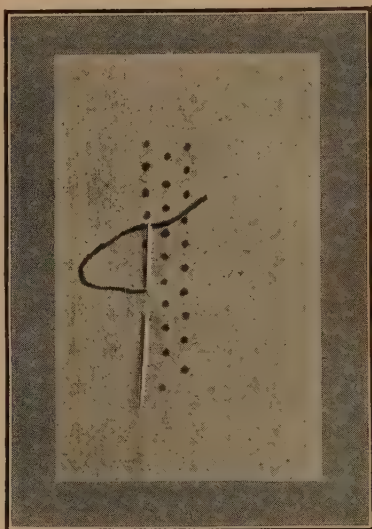


Illustration X-5

#### Lesson 245—THE CHAIN-STITCH (Illustration X-6)

The Chain-stitch is a closed link or closed loop stitch. This stitch is very useful for padding embroidery scallops, putting in hems, and for many purposes where an ordinary stitch would not be appropriate. When correctly made, it is quite ornamental.

##### *To Make the Chain-stitch*

1. Fasten the thread on the underside, and at the top of the work, and work downward.

2. Draw the thread through to the right side.

3. Hold the thread down with the thumb of the left hand.

4. Place the needle again exactly where it was brought through, and take a short straight stitch downward, taking care not to draw the thread too tightly.

5. Again place the needle inside of the loop, holding the thread down with the thumb of the left hand and bring it out just below the previous loop made, which forms another loop.

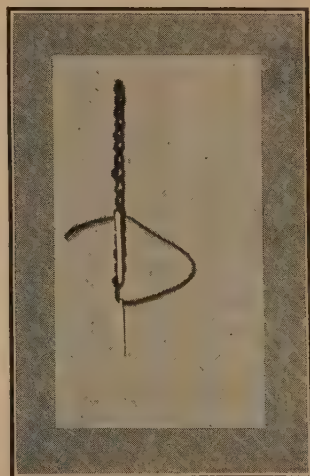


Illustration X-6

6. Continue with these loop stitches.

In the Chain-stitch the needle is always set straight up and down just inside the previous loop, and is brought out just outside of the previous loop. On the reverse side, the appearance should be of uneven basting stitches.

#### Lesson 246—THE FEATHER STITCH (Illustration X-7)

To make ornamental stitches of this character, it is best to study and practise carefully the Buttonhole or Loop Stitch.

##### *To Make the Feather Stitch*

1. Fasten the thread under the work at the top of the design.

2. Then allow the thread to fall downward into the form of a loop, holding down the loop with the left thumb.

3. To one side of where the thread came through, take a stitch straight up and down, holding the loop with the thumb.

4. Just below where the thread came through, carry the thread across to the opposite side. Bring the thread upward, forming a loop, and hold down the loop with the left thumb.

5. Take a straight stitch inside of the loop, and then carry the thread across to the opposite side, and continue in the same way.

Should one desire the slanting effect, place the needle on a slant instead of on a straight line.

In all of this kind of work the great trouble of the beginner is inability to keep a perfect line.

It is then best to make a row of bastings on each side of where one wishes the work to appear. The stitches then are taken inside of these lines, and the work does not widen or spread out.

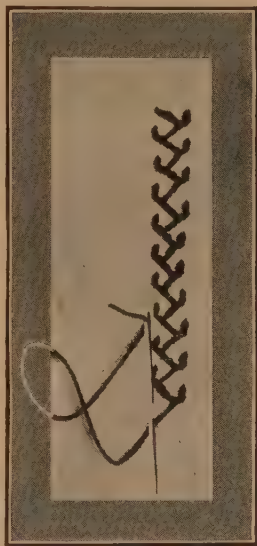


Illustration X-7



Illustration X-8

#### Lesson 247—THE BRIAR STITCH (Illustration X-8)

The Briar Stitch is made in the same manner as the Feather Stitch, except that a slant stitch is taken instead of the straight stitch on each side of the work.



# Lesson 248—DOUBLE AND TRIPLE BRIAR STITCH

(Illustrations X-9 and 10)

The Double or Triple Briar Stitch is made exactly on the same principle as the Single Briar Stitch. The only difference is that in the Double Briar Stitch, two stitches are taken instead of one, the second stitch being taken outside of the other stitch. (Illustration X-9.)

The Triple Briar Stitch has three stitches on each side, the third stitch taken outside of the second. (Illustration X-10.)

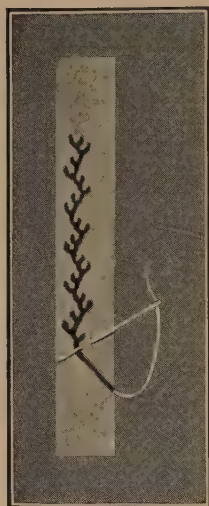


Illustration X-9

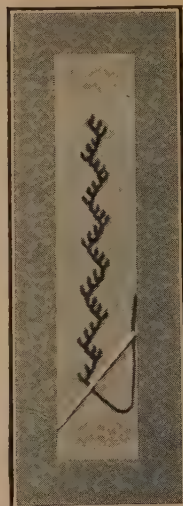


Illustration X-10

# Lesson 249—FAGOTING (Illustration X-11)

Fagoting is done in many ways. Its design may be very simple, as shown below, or it may be nearly as elaborate as drawn work. It is used to join ribbons, folds, bands, or braids.

## To Make the Plain Fagot Stitch

1. Baste the work on thin oilcloth or stiff paper, basting the two edges as far apart as you wish the width of the fagoting, as the edges must be kept at an even distance.

2. Bring the thread up through the edge of the fold.

3. Draw the thread diagonally across to the opposite edge and hold down with the thumb of the left hand.

4. Place the needle through the fold, bringing it out through the under edge of the fold, over the thread held down by left hand. Proceed to opposite side, making the thread fall as shown in the illustration.

The Plain Fagot Stitch is another form of Buttonhole Stitch, except that the needle points in one direction for the first stitch, and in the opposite direction for the next stitch. Continue in the same manner.

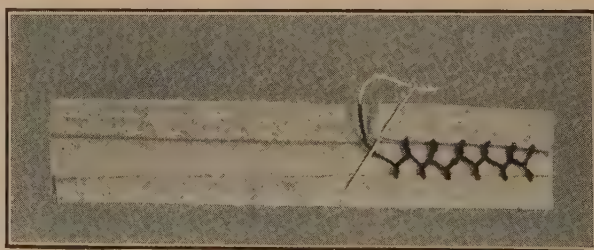


Illustration X-11



### Lesson 250—COUCHING (Illustration X-12)

Couching is made by taking crosswise stitches an equal distance apart over strands of heavy thread or cord.

### Lesson 251—OUTLINING EMBROIDERY DESIGNS AND SCALLOPS (Illustrations X-13 and 14)

After the scallops or designs are stamped, they are outlined with small running stitches just inside of the stamped line. Use filling cotton of a size or as many strands as will give the work the desired effect.

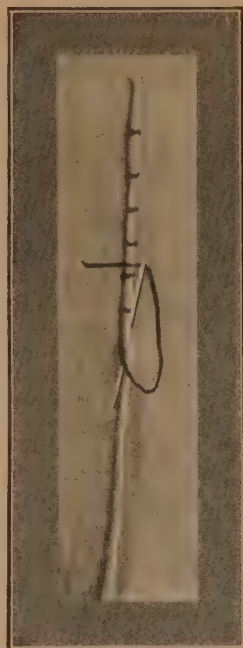


Illustration X-12

### Lesson 252—PADDING EMBROIDERY DESIGNS AND SCALLOPS (Illustrations X-13 and 14)

Padding is done with the Uneven Basting Stitch and the Chain-stitch. Take the short stitch underneath in order to give the raised appearance on the right side. In padding, pad the centers of the scallops heavier than the edges or the points, and pad the center of the design heavier than the edges. Always pad in the opposite direction to the way the stitches will fall in the finished work.

### Lesson 253—BUTTONHOLING, SCALLOP EMBROIDERY, OR LOOP STITCH (Illustration X-14)

This stitch is the basis of most ornamental stitches, and can be applied in innumerable ways to make articles attractive. It is so simple that even children are able to make very pretty pieces of work, while an older person can in a few hours learn to do quite creditable embroidering.

*To Make the Buttonhole Stitch, or Loop Stitch, or the Scallop Embroidery Stitch*



Illustration X-13

Study carefully the rules for outlining and padding. After the top

and bottom lines of the design have been outlined and each scallop has been correctly padded, proceed as follows:

1. Begin at the left-hand end of the work, or if working on a round piece, begin with the center of any scallop and work from left to right.

2. Fasten the thread with a few running stitches along one of the scallops.

3. Place the needle straight up and down over and back of the top line of the scallop.

4. Hold the thread in the form of a loop with the thumb of the left hand.

5. Bring the needle out through the loop and exactly under the bottom row of outline stitches.

6. Repeat this work, slanting the stitches just enough so they will come on a perfectly straight line on both the center and the top points of the scallop.



Illustration X-14

#### Lesson 254—SOLID EMBROIDERY (Illustration X-13)

##### *To Make Solid Embroidery*

1. Stamp, draw, or transfer the design in the place desired.
2. Follow the outline with very small running stitches.
3. Pad the design with uneven basting stitches, working in the opposite direction from the way the design will be finished. (Lesson 40.) Much of the beauty of raised solid embroidery depends upon proper padding and the careful outlining of outside lines.
4. When the padding is completed, one may carry the thread, either on the straight or on the slant, entirely across the leaf, petal, or line of the design.

#### Lesson 255—THE OVERCAST EYELET (Illustration X-15)

Use either a double or a single strand of the floss or thread.

##### *To Make the Overcast Eyelet*

1. Make small running stitches entirely around the stamped eyelet, making the stitches follow the curve very carefully.
2. If the eyelets are round, punch them with a stiletto, and keep

shaping as you work. If they are oblong, slash through the center and shape as you work. If a heavy effect is desired pad the eyelet.

3. The eyelet is then overcast. Draw the thread quite tightly, but do not let the stitches crowd on top of each other. Make all stitches lie flat, close and even.

4. Fasten the thread on the underside with two or three loop stitches taken through the threads of the overcasting stitches, and not through the material.

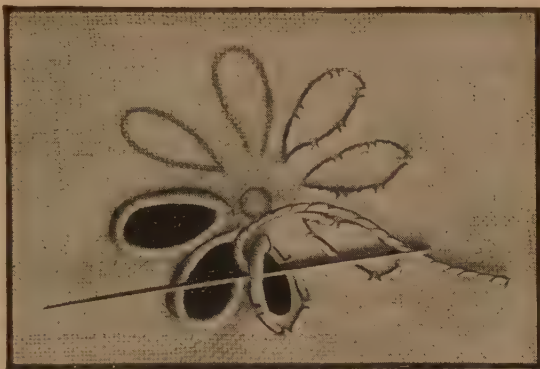


Illustration X-15

#### Lesson 256—THE BUTTONHOLE EYELET

When you have eyelets through which to run ribbon, and the slash seems too wide for overcasting to be effective, buttonhole the eyelet. Overcasting should not be employed if the eyelet is over  $\frac{3}{8}$ -inch long.

The buttonholed eyelet is not only more durable, but will be much prettier for the longer eyelets, when they are used instead of beading.

On large or long designs such as daisy designs, which are made in eyelet embroidery, many good embroiderers buttonhole rather than overcast these eyelets, and the effect is much more satisfactory.

Use the ordinary Loop Stitch as taught in Lesson 253.

#### Lesson 257—THE FRENCH KNOT (Illustration X-16)

##### *To Make the French Knot*

1. Bring the thread through from the underside of the material.

2. Hold the needle in the right hand and the thread between the thumb and first finger of the left hand. Twist thread around needle as many times as necessary to produce the size of knot desired.

3. Draw the thread quite tightly around the needle. Still holding the thread, place the needle again very close to where it was first brought through.

4. Draw the needle through to the underside and take a neat back stitch to hold the knot secure.



Illustration X-16



# Lesson 258—APPLIQUE' WORK (Illustration X-17)

## *To Do Plain Appliqué Work*

1. Baste chiffon, linen, or any desired material onto the garment.

2. Stamp the design on the material basted on to the garment.

3. Baste around the design and cut away from surplus material.

4. Buttonhole the design, buttonholing through both applied material and the garment, having the buttonholed edge of the stitch come to the outside edge of the design.

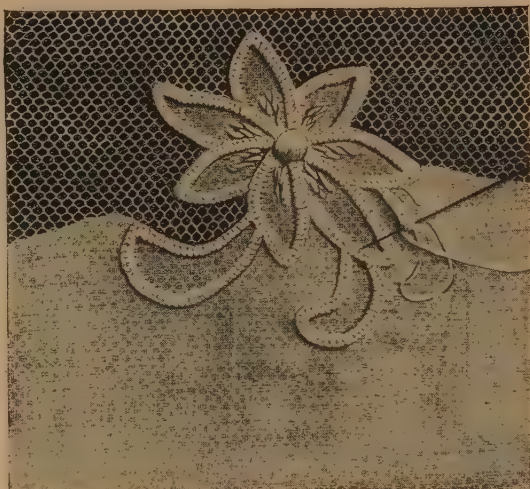


Illustration X-17

# Lesson 259—SMOCKING (Illustrations X-18 and 19)

There are many kinds of smocking, but only the plain Smocking is given.

## *To Make Smocking*

1. Stamp the material with a smocking design or dot at equal intervals.

2. Baste tucks down each row of dots basting about  $\frac{1}{8}$ -inch from edge.

3. Begin at the top of the first and second rows of tucks and catch the two edges of the tucks together with three over-casting stitches taken exactly over each other.

4. Carry the needle downward under the first tuck, skipping a row of dots, and again catch the top edges of the tucks together with three over-casting stitches taken over each other.

5. Carry the



Illustration X-18

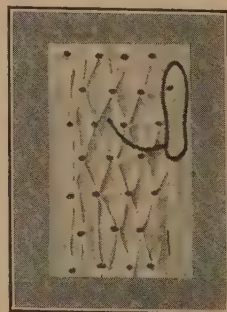


Illustration X-19



needle downward under the tuck and proceed as in step 4, and continue until the first and second tucks have been joined together.

6. Then join tucks two and three together in the same manner, being careful that the overcasting stitches come on the dots between the rows of overcasting stitches which were made when the first and second tucks were joined.

7. When the smocking is finished, remove the basting threads which formed the tucks.

## CHAPTER XI

## DARNING AND PATCHING

## LESSON 260—DARNING

Darning is a process of weaving over worn portions.

Review Lesson 2 on the Warp and Woof of materials. The warp threads are the lengthwise threads, and the woof threads are the crosswise threads.

In darning, use a thread or cotton of color and texture matching the material as nearly as possible, and a needle much longer than is used in ordinary needlework.

*To Make the Darning Stitch*

1. Begin a little distance above the worn place and work downward. Follow the warp threads, weaving over and under the woof threads. Carry your weave a little beyond the worn place.

2. Turn and work upward, passing the needle over the threads which you passed under as you worked downward. Pass under the threads which you worked over while coming downward, keeping the weave as even as possible.



Illustration XI-1

## LESSON 261—THE RUNNING DARN

(Illustration XI-1)

Use the Darning Stitch, working lengthwise of the garment only.

## LESSON 262—THE WOVEN DARN

(Illustration XI-2)

*To Make the Woven Darn*

1. Use the Darning Stitch lengthwise, covering the worn place.

2. Turn the work and make the same stitch crosswise of the garment,

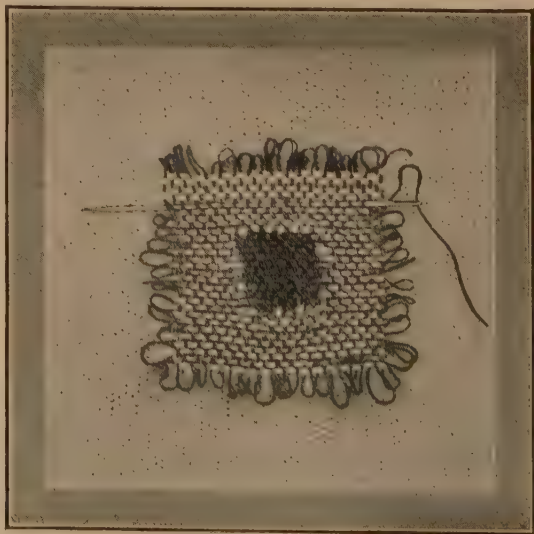


Illustration XI-2

following the weave of the woof threads. Consider the lengthwise stitches as the warp and pass over and under these stitches and through any portion of the material that they may cover. When there is a hole in the garment, fill the hole full of darning stitches. Do not draw the threads too tightly. If the hole is large, baste the part to be darned over thin oilcloth or heavy paper before darning.

#### Lesson 263—THE RE-ENFORCED DARN

Lay a piece of the same material, or of material matching as nearly as possible, under the worn place. Darn over this, doing the work the same as in the Woven Darning.

#### Lesson 264—THE SET-IN PATCH (Illustrations XI-3 and 4)

##### *To Make the Set-in Patch*

1. Cut away all frayed or worn parts, making a square hole.
2. Cut each corner diagonally  $\frac{1}{4}$  of an inch deep. Turn under all four edges.
3. Have the patch cut square and large enough to cover all worn places around the hole. Place the right side of the patch against the

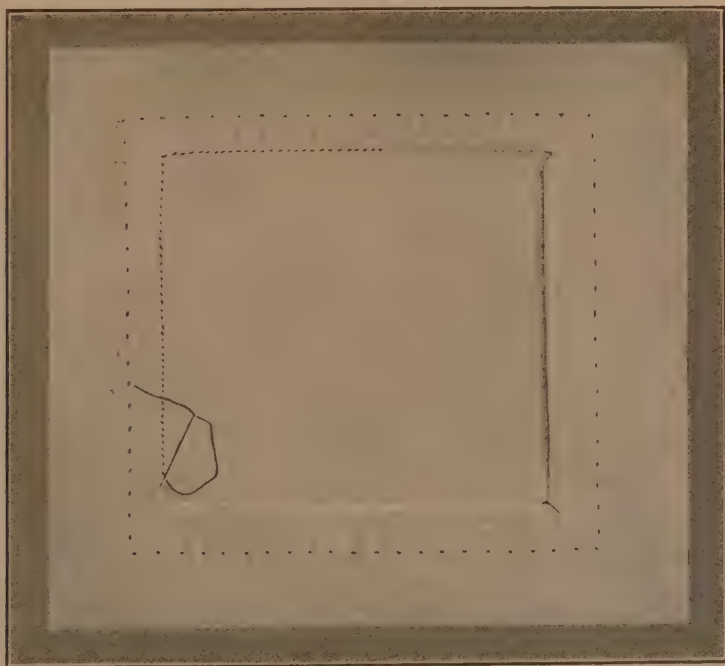


Illustration XI-3

under or wrong side of the garment, matching the warp of the garment and the patch. Match, also, any stripe or design. Baste on the right side close to the turned-in edges.

4. Hem around the square on right side, using Hemming Stitch.

5. Turn under the four sides of the patch on the wrong side and hem flat to the garment with the Hemming Stitch.



Illustration XI-4

### Lesson 265—THE OVERHAND PATCH (Illustrations XI-5 and 6)

#### *To Make the Overhand Patch*

1. Cut the patch square and  $\frac{1}{2}$  of an inch larger than the worn place on the garment.

2. Fold under the four sides of the patch  $\frac{1}{4}$  of an inch and baste the patch to the right side of the garment, basting on the turned edges, and being careful to match the warp thread and design.

3. Fold the garment back so that you have the folded edges of the garment and the patch together and overhand.

4. Remove bastings. Cut away the worn places on the underside, and be careful not to cut the patch.

5. Cut the corners diagonally. Turn under  $\frac{1}{4}$  of an inch. Overcast to finish the corners.



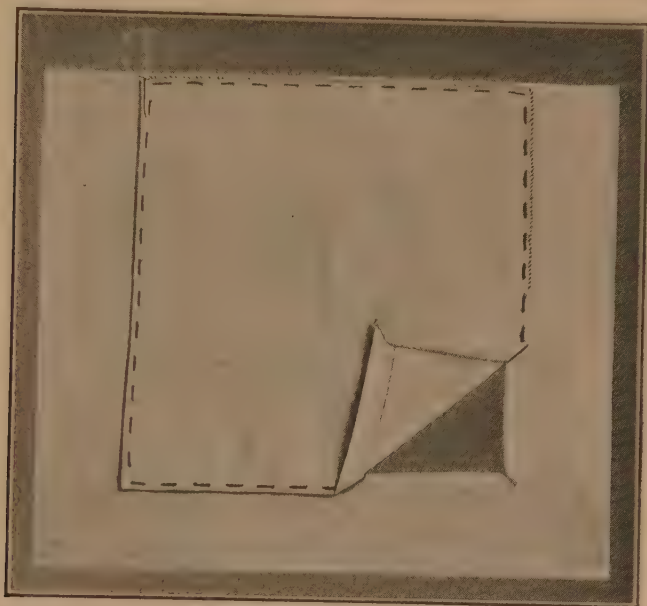


Illustration XI-5



Illustration XI-6

## LESSON 266—CATCH STITCH OR FLANNEL PATCH (Illustration XI-7)

*To Make Catch Stitch or Flannel Patch*

1. Have a patch cut square and large enough to cover the worn part.

2. Place the right side of the patch on the underside of the garment, matching the warp threads of both the garment and patch, then baste.

3. Catch stitch to garment on underside.

4. Turn garment to right side and cut worn portion away, then catch stitch to patch. Remove bastings.

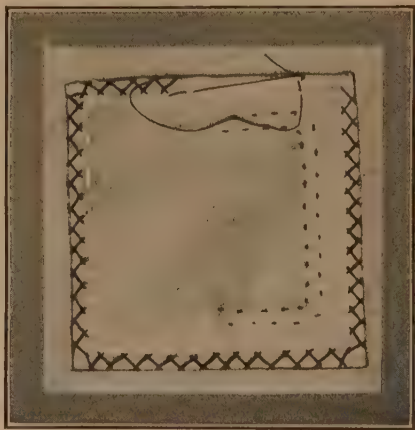


Illustration XI-7

## CHAPTER XII

## MATERNITY AND INFANTS' GARMENTS

## Lesson 267—MATERNITY GARMENTS

The instructions which have been given for other garments are followed in making maternity garments. There is no material difference in the construction, but the selection of style, line, and color should be given special attention. The *style and lines* should be as up-to-date as possible and yet, under no circumstances, should there be tight lines or lines which expose the figure to any extent. The *colors* should always be subdued, yet a soft cheerful color in preference to black and somber grays is usually preferred.

*For the Skirt* there should be either fulness at the top or plaits which can be easily adjusted. Most maternity skirts have an extension at the top in front which can be turned over inside of the belt and the front length let down from time to time as the figure demands. A soft elastic should be used for the inside belt and the regular routine for skirt making followed. (Lesson 304.)

*For the Waists and Coats* practically any loose style may be chosen and made up in accordance with waist instructions (Lesson 303) and coat instructions (Lessons 297 and 298).

In case a *fitted lining for the waist* is desired, make a French lining in accordance with Lesson 305. Instead of stitching up the side seams, join a strip of material to each side of the seam from the shoulder to the bottom of the garment, cutting the strip considerably wider at the bottom line than at the top. Use a French seam  $\frac{3}{8}$  of an inch wide when finished. (Lesson 60.)

Through the center of each of these seams work eyelets (Lesson 255) and then lace the garment together exactly the same as a corset, re-adjusting the size as often as necessary. (Illustration XII-1.)

*The Brassières* may also be laced in front as is the lining, altho many prefer to make the eyelets and extension for the lacing and closing under the arm; but this is not so convenient as the front-lacing for the expectant mother.

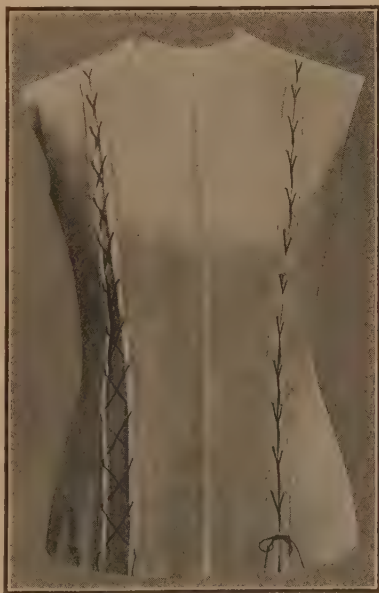


Illustration XII-1

The Undervest should be very loose, light, and comfortable. It should be of a style easily adjusted and should always hang from the shoulders.

#### LESSON 268—INFANTS' WARDROBE

There is usually some question as to just what garments and articles should be made, how many of each to make, the quality and amount of material to purchase, and the best methods of making the layette.

Below is given a list of garments and articles which the average expectant mother will need. Of course, the woman with abundant means may add to the quantity and quality of each, expending hundreds or even thousands of dollars. On the other hand, the woman of very small means may be able to economize on both quality and quantity. A dainty, simple, serviceable, and in every way satisfactory layette can be purchased for a very small amount. This is especially true if the prospective mother is a thrifty buyer and handy with the needle. She can make the garments herself and finish them with dainty hand work.

The following articles are usually found necessary, no matter what the circumstances of the mother may be:

4 Dresses	4 Pinning Blankets	6 Bibs
6 Dayslips	4 Dozen Diapers	1 Coat
6 Nightslips	1 Diaper Cover	2 Caps or Bonnets
3 Petticoats (flannel)	3 Flannel Bands	1 Veil
3 Petticoats (white)	3 Shirts	2 Shawls
2 Kimonos or Wrappers	6 Pairs Stockings	1 Carriage robe
2 Sacks	3 Pairs Booties	1 Receiving Blanket

#### LESSON 269—INFANTS' DRESSES (Illustration XII-2)

There is probably no human experience known to the heart of a woman which causes quite the wonderful thrill as does the making of the dresses for the newcomer.

Many women are very apt to overdo this matter, and to have the garments altogether too elaborate, putting much unnecessary work on them. While every stitch should be done by hand, the little garments should be just as simple as possible. The garments shown in the accompanying illustrations are, all of them, desirable models.

Any of the beautiful soft white cotton or linen materials may be used for the dresses.

#### *To Make Infants' Dresses*

1. Buy the pattern for infants' size, and choose a style which pleases you. No measurements or alterations are necessary.
2. Fold the goods economically. (Lesson 3.)
3. Lay on the pattern correctly. (Lesson 34.)



4. Mark all perforations with tailors' tacks. (Lesson 34.)

5. Mark all center lines. (Lesson 34.) If you wish to finish any part of the garment with embroidery scallops, mark this edge with a row of colored bastings.

6. Cut out. (Lesson 35.) Do not cut close to any line which is to be finished with embroidery scallops. The edges are trimmed after the embroidery work is finished.

7. If the dress has tucks make same. (Lesson 119.)

8. Put in any insertion desired. (Lesson 227.)

9. Make all seams. The seams will be either French seams (Lesson 60) or they will be joined with veining or seaming, using the roll seam (Lesson 63).

10. If any portion of the garment is to be finished with embroidery scallops or embroidery design, it will now be stamped. Follow carefully instructions on pattern for correct stamping.

11. Embroider all scallops or designs which have been stamped. (Lessons 251 to 254, inclusive.)

12. Join yoke with seaming or French seam. (Lesson 235 or 60.)

13. Join sleeves to garment with French seam (Lesson 60), veining or seaming (Lesson 235).

14. If sleeve bands are used, make according to Lesson 99 or 100.

15. Make placket or closing. (Lesson 192 or 196.)

16. If the neck is not finished with embroidery scallops, it will be finished with a narrow facing or bias binding. (Lesson 96 or 100.)

17. Sew on all trimmings or edgings (Lesson 230 or 231), or you may feather stitch (Lesson 246) around the neck and sleeve bands.

18. Put in the hem. You may finish with tiny hemming stitches (Lesson 50), or hemstitch (Lesson 236, 237, or 238), or feather stitch (Lesson 246). Of course if embroidery flouncing has been used for the garment, no hem is necessary.

19. Sew on buttons (Lesson 214), and make buttonholes (Lesson 207). Many women prefer to fasten the dresses with tiny gold baby-pins, instead of using buttons and buttonholes.



Illustration XII-2

### Lesson 270—THE NIGHTSLIPS (Illustration XII-3)

These Nightdresses will be chosen of a material depending entirely upon the month in which the stork is expected. For a Winter baby, they should be made of a first-class quality of flannel or flannelet; for a Summer baby, they should be made of nainsook.

#### *To Make the Nightslips*

Follow all of the rules for the making of the dress, eliminating all tucks and unnecessary trimmings. One addition, however, is made. Buttons are sewed on and button-holes made (Lessons 214 and 207) a few inches from the bottom of the flannel nightslip, so that the bottom edge can be folded up to keep the little feet from getting uncovered and exposed, or a draw-string may be run through the hem at the bottom.



Illustration XII-3

### Lesson 271—THE PETTICOAT (Illustration XII-4)

For petticoats one may use white nainsook or lawn or batiste, or any fine white material, and make them by hand in any desired style, proceeding as follows:

1. Fold the goods economically. (Lesson 3.)
2. Lay on the pattern correctly. (Lesson 34.)
3. Mark all perforations with tailors' tacks (Lesson 34), and run a colored thread close to any edge which is to be finished with buttonholed scallops.
4. Mark all center lines. (Lesson 34.)
5. Cut out. (Lesson 35.) Leave all edges uncut which are to be finished with buttonholing.
6. Make all seams with French seams (Lesson 60), or join with seaming (Lesson 235).
7. Join band or waist portion to skirt portion. (Lesson 148.)
8. Make placket. (Lesson 192, 195, or 196.)
9. If either the top or the bottom of the garment is to be scalloped, or if you wish embroidery designs, stamp the scallops or designs.
10. Embroider all edges and designs which are stamped. (Lesson 253.)

11. If the top is not embroidered, finish it with a narrow facing (Lesson 96), and then apply the trimming (Lesson 230 or 231).

12. If the arm-scyce is not scalloped, finish with an exceptional facing (Lesson 98) and then whip on the trimming (Lesson 230 or 231).

13. Make buttonholes (Lesson 207) and sew on buttons (Lesson 214), or it may be fastened with tiny safety-pins.

14. Hem. (Lesson 85.) Use fine hemming stitches (Lesson 49 or 50), or hemstitch (Lesson 236, 237, or 238).

15. Put on the ruffles (Lesson 124), or any trimming desired.



Illustration XII-4

### LESSON 272—FLANNEL PETTICOATS

The Flannel Petticoats should be made of white flannel of as good a quality as the expenditure of this layette will afford, as a poor quality of flannel proves very unsatisfactory. But even the best of flannel with careless washing will grow harsh.

#### *To Make the Flannel Petticoat*

1. Fold the goods economically. (Lesson 3.)
2. Lay on the pattern correctly. (Lesson 34.)
3. Mark all perforations with tailors' tacks. (Lesson 34.)
4. Mark all center lines (Lesson 34) and run a colored thread around all edges to be buttonholed or scalloped.
5. Cut out. (Lesson 35.) Do not cut close to any line which is to be finished with embroidery scallops, but leave the uncut material some distance from the line which is marked to show the edge of the garment.
6. Make all seams. A plain seam (Lesson 56), feather stitched flat, is very satisfactory. (Lesson 246.)
7. Stamp all edges to be buttonholed.
8. If a band is used for the upper portion, make according to Lesson 148 on bands. Instead of machine stitching the edges, they may be feather stitched (Lesson 246).

9. If a waist portion has been made, join to the skirt portion (Lesson 148), and finish the top with embroidered scallops (Lesson 253).

10. Make placket or closing. (Lesson 192, 195, or 196.) Sew on tape to tie the closing instead of using buttons and buttonholes.

11. Buttonhole the scallops to finish the arm-scyce. (Lesson 253.)

12. Finish the bottom with a feather stitched French hem (Lesson 88), or buttonhole a scalloped edge.

### Lesson 273—KIMONOS, WRAPPERS, AND SACKS (Illustrations XII-5 and 6)

These are usually made of flannelet, albatross, or a good quality of French flannel and lined with a soft silk. It is better to have a lining of white, so that in frequent laundering the lining will not become faded and old-looking. You will make the *kimonos and wrappers* as follows:

Follow all of the rules for the making of the dress.

The *linings* are put in by turning the edges of the garment and the edges of the lining together and slip stitching or finishing in any desired manner.

The *facings* are made as is a sewed-on *overfacing*. (See Lesson 95 for details for its making.)

If the *yoke* is lined, apply as instructed in Lesson 163.

The *Sacks* are usually cut in one piece. (If they are to be embroidered, do this work before cutting.)

Finish with embroidery scallops (Lesson 253), or bind the edges with ribbon (Lesson 99 or 100), or feather stitch the edges (Lesson 246).

If solid embroidery work is done on the sack, do all of this work before the lining is put in or the edges bound.

If a lining is used, baste the lining and the outside together and scallop or bind them together.



Illustration XII-5

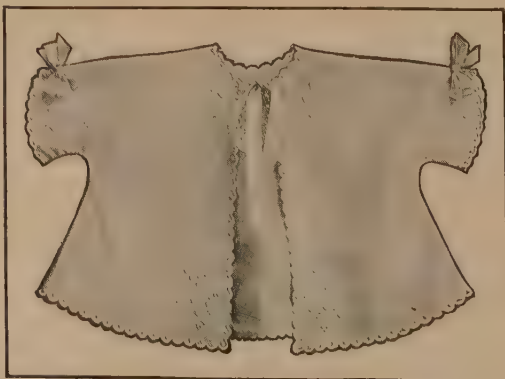


Illustration XII-6



## LESSON 274—PINNING BLANKETS

The Pinning Blankets are to keep the legs and lower part of the baby's body warm and are dispensed with when climatic conditions permit. They should be made of some soft, warm material, either of good quality of wool or of cotton flannel.

*To Make the Pinning Blanket*

1. Fold the goods economically. (Lesson 3.)
2. Lay on the pattern correctly. (Lesson 34.)
3. Mark all perforations and construction marks with tailors' tacks. (Lesson 34.)
4. Mark all center lines. (Lesson 34.)
5. Cut out. (Lesson 35.) Cut the body portion double.
6. Make all seams. (Lesson 55.) Make plain seams on the skirt and press open. (Lesson 56.)
7. Make the body portion exactly as a band is made. (Lesson 148.) If it is a fitted body portion, turn all edges toward each other and baste. It is then more desirable to feather stitch the edges together than to machine stitch.
8. Slip the skirt portion between the folds of the body portion exactly the same as a joining band is applied. (Lesson 149.)
9. With fine feather stitches finish the joining. (Lesson 246.)
10. At the left side of the body portion a slash is made through which to bring the ends which pass around the body. Bind this slash exactly as if it were a bound buttonhole. (Lesson 212.)
11. Fold back the front edges and the bottom of the pinning blanket and hem (Lesson 88), or feather stitch (Lesson 246).

## LESSON 275—THE DIAPERS

The Diapers should be made of Diaper cloth, bird's-eye cotton, or stockinet. The diapers should be cut 27 inches square and should be hemmed with a narrow hem by hand. A thread should be drawn in cutting so all edges are cut perfectly straight and the diaper fold even. The larger size diaper is more practical than the 18x36 size, as it can be used as long as diapers are required.

## LESSON 276—THE DIAPER COVER

A rubber or stockinet diaper should be made for protection on occasions when you are traveling or taking the child away from home, but it should be removed at the earliest possible moment, as the waterproof

diaper is not porous enough to properly let the air to the child's body. The diaper covers are usually purchased ready-made.

### LESSON 277—THE FLANNEL BAND

#### *To Make the Flannel Band*

1. Cut a band of fine flannel, making a strip about six inches wide and the length of the width of the material. The flannel is always torn crosswise of the goods—not cut lengthwise, as are other bands.

2. The Flannel Band is not hemmed. It may be pinked or left with the edges raw, as the band must have plenty of “give” and “stretch.”

### LESSON 278—THE SHIRTS

It is usually best to buy the shirts ready-made. They should have long sleeves and a high neck. The shirts may be of all-wool, silk-and-wool, cotton-and-wool, linen material, or flannel, but they should be most carefully chosen and be only of the finest, softest texture. The greatest possible care must be taken in their laundering.

If you make the little shirts yourself, make them of a good quality of flannel, as the nainsook or linen shirts would not be used until the child was at least six weeks old, even tho it came in the Summer time.

#### *To Make the Flannel Shirts*

1. Fold the goods economically. (Lesson 3.)
2. Lay on the pattern correctly. (Lesson 34.)
3. Mark all perforations with tailors' tacks (Lesson 34), and mark with a row of basting threads all edges which you wish to embroider.
4. Mark all center lines. (Lesson 34.)
5. Cut out. (Lesson 35.) Do not cut away any of the edges which you wish to finish with a scalloped edging. First embroider the edges and then cut.
6. Make all seams into a plain seam. (Lesson 56.) Press open and feather stitch flat. (Lesson 246.)
7. If the shirt opens only part of the way down, make a placket. (Lesson 195.)
8. Sew on tape for any fastenings instead of buttons and buttonholes.
9. Stamp all edges to be buttonholed.
10. Buttonhole around the top edge of the shirt and around the edges of the arm-scyes (Lesson 253), and if the shirt is open all the way down the garment, buttonhole the entire opening.
11. Buttonhole the bottom edge of the shirt or turn a flat hem and finish with feather stitching. (Lesson 88.)

## Lesson 279—THE STOCKINGS

It is a mistake not to put stockings on a new-born baby. The bootees or socks alone, leaving the little knees without this extra covering, are not desirable. The correctly dressed baby has the warmth equalized over the body. The stockings should reach high enough over the thighs so the knees and joints are covered. They should be of a very soft wool for Winter, and cotton-and-wool for Summer. Only white stockings should be put on the baby, and ribbed wool stockings seem to shrink less than the plain ones when washed. Whether ribbed or plain tho, great care must be taken in washing the stockings so they do not shrink or harden.

## Lesson 280—THE BOOTEES

The Bootees are usually knit or crocheted, but may be made of the same material as the coat and embroidered, and eyelet worked and laced together with ribbons, or the edges may be bound with ribbon and tiny buttons sewed on and buttonholes worked, or many effective ideas worked out. Many mothers make little moccasins of soft white kid, embroidered in white or a delicate pink or blue, depending on the sex of the baby. Feather stitching (Lesson 246) makes a dainty finish, and the eyelets may be laced with matching ribbon.

## Lesson 281—BIBS (Illustration XII-7)

Choose any of the many styles of bibs which may please you. Cut them out of fine lawn or linen or piqué. Finish all of the edges with embroidery scallops or lace, or turn a narrow hem and feather stitch. A quilted bib should be worn underneath. For dress-up wear bibs of linen lawn or handkerchief linen are frequently selected, daintily embroidered and finished with a narrow frill of fine Valenciennes lace.

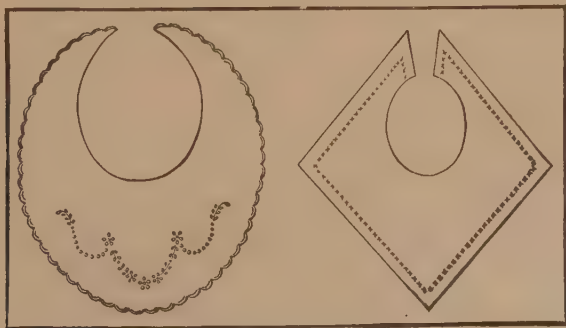


Illustration XII-7

## Lesson 282—THE COAT (Illustration XII-8)

In planning the coat, the time of the baby's arrival should be taken into consideration. The Summer coat should be of a good quality pique for everyday wear, but a good cashmere or silk may be provided for extra occasions. In Winter the coat should be of a warm flannel material well interlined and of sufficient warmth to protect perfectly.

*To Make the Infants' Coat*

1. Buy the coat pattern for infants' size. No measurements or alterations are necessary.

2. Fold the goods economically. (Lesson 3.)

3. Lay on the pattern correctly. (Lesson 34.)

4. Mark all perforations with tailors' tacks. (Lesson 34.)

5. Mark all center lines. (Lesson 34.) If you wish to finish any part of the garment with embroidery scallops, mark this edge with a row of colored bastings.

6. Cut out. (Lesson 35.) Do not cut close to any line which is to be finished with embroidery scallops. The edges are trimmed after the embroidery work is finished.

7. If the coat is to be lined, cut out the lining according to the above instructions.

8. Make all seams. (Lesson 56.)

9. If any portion of the garment is to be finished with embroidery scallops or embroidery design, it will now be stamped. Follow carefully instructions on pattern for correct stamping.

10. Embroider all designs (Lessons 251, 252, and 254) before the lining is put into the coat.



Illustration XII-8



11. Baste the coat and cape lining into the coat and cape, keeping all edges and seams even.

12. The edges of both coat and cape may be buttonholed. (Lesson 253.)

13. If the embroidery scallops are not desired, turn the edges of the coat to the edges of the lining and finish with invisible slip stitches (Lesson 51), or with feather stitches (Lesson 246).

14. Or in the unlined coat one may hem the edges of both coat and cape, finishing with invisible slip stitches.

15. Join sleeves to garment. (Lesson 174.)

16. If sleeve bands are used, make according to Lesson 148.

17. The cape may be sewed to the garment, but it is usually left separate.

18. Put on the collar. (Lesson 165 or 166.)

19. If you are buttoning the coat, sew on buttons (Lesson 214) and make buttonholes (Lesson 207).

#### Lesson 283—CAPS AND BONNETS (Illustrations XII-9 and 10)

The Cap or Bonnet is usually cut out of the same material as the coat or of handkerchief linen with a silk lining. The cap or bonnet may be tucked, shirred, embroidered, or trimmed with lace, ribbon, or fur.

The seams are joined with very narrow insertion, or French seams. It is better to have the strings of fine linen than of ribbon because the linen will launder.

The ends of the strings may be hemstitched, tucked, or trimmed with lace.

Rosettes may be used for the sides of the bonnet.

Very pretty caps and bonnets may also be knit or crocheted. Fine wool or silk may be employed for such caps, with a lining of white China silk. If desired the ties may be attached to the cap with baby-pins so that they



Illustration XII-10



Illustration XII-9

may be more easily removed for washing.

### Lesson 284—THE VEIL

The Veil should be of a fine, white net, bound on the edges with white silk ribbon. The net should be of a good quality which will bear washing frequently.

### Lesson 285—THE SHAWL

The Shawl may be knit, may be of French flannel, cashmere, albatross, or any of the soft materials which will afford warmth. It is made as follows:

1. The shawl is usually cut double, and sometimes lined.
2. *If unlined* the edges may be embroidered in scallops (Lesson 253) or bound with ribbon (Lesson 99 or 100).
3. *If a lining is used:* Baste the lining and the outside together, and finish exactly as if the shawl were unlined, by binding or buttonholing the edges together.

If *solid embroidery* work is used, do all this work before the joining of the lining to the outside, and before the edges are buttonholed or bound together.

### Lesson 286—THE CARRIAGE-ROBE AND PILLOW (Illustrations XII-11 and 12)

The Carriage-robe may be crocheted, knit, or may be of a soft China silk tufted exactly as are quilts. Or it may be of flannel lined with soft silk, made as directed for the shawl. (Lesson 285.)

You will need many other things, such as the carriage-pillows and a carriage-parasol, etc.

As this book covers only the subject of garment-making, space will not permit a mention of these numerous details.



Illustration XII-11

LESSON 287—THE  
RECEIVING BLANKET

The Receiving Blanket is to wrap baby in upon the arrival. It is made of cheese-cloth 36 x 40 inches or 36 inches square and lined with cotton. The edges are then turned together and finished with the Blanket Stitch. The blanket is tied exactly as is a quilt.

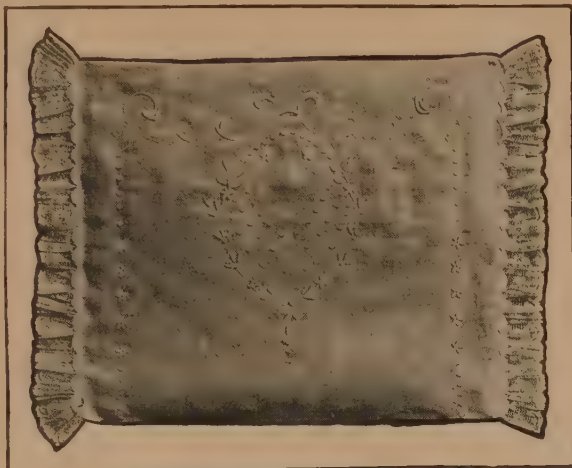


Illustration XII-12

## CHAPTER XIII

### CHILDREN'S GARMENTS

#### Lesson 288—ROUTINE OF MAKING CHILDREN'S CLOTHES

Follow all the rules for cutting, fitting, and making ladies' garments, as children's garments are made on exactly the same principles and according to the same rules, altho the application is in a simpler manner.

#### Lesson 289—ROUTINE OF MAKING AN UNDERWAIST (Illustration XIII-1)

1. Obtain the correct measurements. (Lesson 8.)

2. Learn the pattern's measurements. (Lesson 11.)

3. Figure the specifications for the fitting of the pattern. (Lesson 18.)

4. Make any necessary alterations on the pattern. (Lesson 19.)

5. Fold the goods economically. (Lesson 3.)

6. Lay on the pattern correctly. (Lesson 34.)

7. Mark all construction marks with tailors' tacks. (Lesson 34.)

8. Mark all center lines. (Lesson 34.)

9. Cut out. (Lesson 35.)

10. Baste all seams. (Lesson 55.)

11. French seam all seams. (Lesson 60.) Hem or face the closing, using whichever method the pattern allowance indicates. (Lessons 85 and 95.) Face arm-scyce with the exceptional arm-scyce facing. (Lesson 98.)

12. If embroidery edging is to be used, turn the top edge of the underwaist over to the right side of the waist and baste on the embroidery trimming. Cover the place where the trimming is set on with beading, insertion, or trimming braid.

If a narrow lace edging is desired, face the edges of the waist and whip on the edging according to Lesson 230 or 231.

13. Finish the lower edge with a band (Lesson 99 or 100), or facing (Lesson 95 or 96), or attach to another garment.

14. Make buttonholes and sew on buttons. (Lessons 207 and 214.)

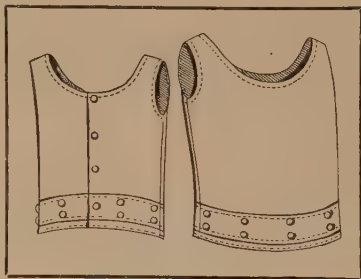


Illustration XIII-1

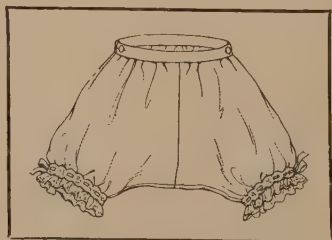


Illustration XIII-2



LESSON 290—ROUTINE OF MAKING CHILDREN'S DRAWERS  
(Illustration XIII-2)

Children's drawers are made by following the same routine as outlined for the making of ladies' drawers. (Lesson 311.)

The center seams are finished with a Fell Seam. (Lesson 58.)

Buttonholes are usually worked in the band so that the drawers can be buttoned onto the waist. (Lesson 207.)

LESSON 291—ROUTINE OF MAKING A GIRL'S OR CHILD'S PETTICOAT  
(Illustration XIII-3)

1. If the petticoat is to be joined to an underwaist, make the underwaist in accordance with instructions found in Lesson 289.

2. Obtain the necessary measurements for the petticoat. (Lessons 8 and 11.)

3. Figure the specifications for alterations. (Lesson 18.)

4. Make any necessary alterations on the pattern. (Lesson 19.)

5. Fold the goods economically. (Lesson 3.)

6. Lay on the pattern according to the grain and fold marks. (Lesson 34.)

7. Put in tailors' tacks to mark all perforations. (Lesson 34.)

8. Run a colored thread to mark center line. (Lesson 34.)

9. Cut out. (Lesson 35.)

10. Baste all seams. (Lesson 55.)

11. Baste in any tucks (Lesson 113) or insertion (Lesson 227, 228, or 229) desired.

12. If the skirt has ruffles, they are basted on. (Lesson 124.)

13. Gather the skirt at the top and join to the waist with a plain seam covered with a facing (Lesson 135) or baste into a band (Lesson 139).

14. Try on and make any necessary alteration. (Lesson 187.)

15. Stitch seams.

16. Stitch tucks, if any, and finish any insertion which may have been used.

17. Finish the closing with a hem or facing and make the placket. (Lesson 192, 195, or 196.)



Illustration XIII-3

18. Finish bottom of the ruffles or flounces.  
(Lesson 85.)

19. Finish bottom of the petticoat. (Lesson 85.)

**Lesson 292—ROUTINE OF MAKING A GIRL'S OR CHILD'S UNDERSLIP (Illustration XIII-4)**

1. Obtain the measurement of the girl or child. (Lesson 8.)

2. Obtain the measurements of the pattern. (Lessons 11 and 17.)

3. Figure the specifications and make any necessary alterations on the pattern. (Lesson 18.)

4. Fold the material economically. (Lesson 3.)

5. Lay on the pattern correctly. (Lesson 34.)

6. Mark all construction marks with tailors' tacks. (Lesson 34.)

7. Mark all center lines. (Lesson 34.)

8. Cut out the slip. (Lesson 35.)

9. Baste the seams. (Lesson 55.) Use French seams. (Lesson 60.)

10. Try on and make any necessary alterations. (Lessons 145 and 187.)

11. Finish the seams. (Lesson 60, 58, or 75.)

12. Make the placket closing. (Lesson 192, 195, or 196.)

13. Finish the top of the slip with a narrow facing (Lesson 96) and either apply the trimming between the facing and the garment or whip on lace edging. (Lesson 230 or 231.)

14. Finish the arm-sleeve with the Exceptional Facing. (Lesson 98.)

15. Hem or face the bottom of the slip. (Lesson 85 or 95.)

16. Put on any ruffles which may be used. (Lesson 124.)

17. Make the buttonholes (Lesson 207) and sew on the buttons (Lesson 214).



Illustration XIII-4

**Lesson 293—ROUTINE OF MAKING A GIRL'S OR CHILD'S DRESS (Illustrations XIII-5 and 6)**

1. Have the body measurements taken correctly.

In measuring for a girl's dress one takes only the measurements actually required. (Lesson 8.)

2. Obtain the pattern's measurements. (Lessons 11 to 17.)

3. Figure the specifications for any necessary alteration of the pattern. (Lesson 18.)

4. Make any necessary alterations on the pattern. (Lesson 19.)

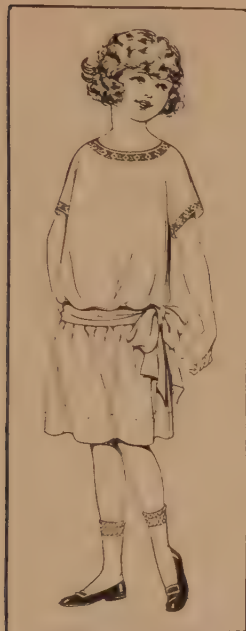


Illustration XIII-5

5. Fold the goods correctly and economically for cutting. (Lesson 3.)

6. Lay out the pattern on the material according to the grain and fold marks of the pattern. (Lesson 34.)

7. Mark all perforations and construction marks with tailors' tacks. (Lesson 34.)

8. Mark all center lines. (Lesson 34.)

9. Cut out the body portion of the dress. Unless it is a kimono or raglan sleeve, do not cut out the sleeves or collar until the body portion has been fitted and all alterations made and the seams finished.



Illustration XIII-6

10. Baste in any tucks or plaits. (Lesson 113.)

11. If the dress has a yoke, baste on the yoke. (Lesson 163 or 164.)

12. Baste all seams. (Lesson 55.)

13. If the dress has a vest, baste in the vest. (Lesson 161 or 162.)

14. If the waist portion is joined to the skirt with a belt at the waist-line, baste together. (Lesson 160.)

15. Try on and make any necessary alterations. (Lessons 145 and 187.)

16. Finish all seams.

17. Stitch any plaits or tucks. (Lesson 113.)

18. Finish the vest, if the dress has one. (Lesson 161 or 162.)

19. Finish the yoke, if a yoke is used. (Lesson 163 or 164.)

20. Hem or face the closing of the waist, whichever the pattern allowance indicates. (Lesson 85 or 95.)

21. Make the placket closing of the skirt. (Lesson 192 or 196.)

22. Hem or face the bottom of the skirt. (Lesson 85, 89, or 95.)

23. Obtain the arm measurements. (Lesson 8.)

24. Obtain the sleeve measurements. (Lesson 14.)

25. Figure the specifications to learn if any alterations are required. (Lesson 18.)

26. Alter the sleeve pattern, should it be necessary. (Lesson 24.)

27. Cut out the sleeves. (Lesson 35.)

28. Baste together the seams of the sleeve. (Lesson 55.)

29. Prepare the sleeves for hanging. (Lesson 172.)
30. Put in the sleeves following instructions of Lesson 174.
31. Finish the tops of sleeves.

(Lesson 177.)

32. Put on the cuff, if a cuff is used. (Lesson 180 or 181.)

33. Finish the bottom of sleeves. (Lesson 179.)

34. Obtain the neck measurements. (Lesson 8.)

35. Obtain the collar measurements. (Lesson 15.)

36. Figure specifications for fitting the collar pattern. (Lesson 18.)

37. Alter the pattern if necessary. (Lesson 29.)

38. Put on the collar. (Lesson 165 or 166.) If attached to a rever or vest, apply according to Lesson 170. If a middy collar, apply according to instructions given in Lesson 167.

39. Apply any desired trimming.

40. Make buttonholes (Lesson 207) and sew on the buttons (Lesson 214), or finish with hooks and eyes (Lesson 215), or snap fasteners, or hooks and blind loops (Lesson 217).

#### Lesson 294—ROUTINE OF MAKING A MIDDY (Illustration XIII-7)

Follow all instructions as given for the waist portion of Lesson 293.

The fronts may have eyelets worked and then be laced together. An overfacing may be put on for a band at the lower edge.

#### Lesson 295—ROUTINE OF MAKING CHILDREN'S ROMPERS (Illustration XIII-8)

1. *Prepare materials.* (Lesson 4.)
2. *Take the child's measurements.* (Lesson 8.)
3. *Learn the pattern's measurements.* (Lessons 11 to 17.)



Illustration XIII-7



Illustration XIII-8



4. *Figure the specifications for fitting, if any.* (Lesson 18.)

5. *Make all necessary alterations on the pattern.* (Lesson 19.)

6. *Fold the materials economically and correctly.* (Lesson 3.)

7. *Lay on the pattern.* (Lesson 34.)

8. *Put in all construction marks.* (Lesson 34.)

9. *Cut out the garment.* (Lesson 35.)

10. *Baste the rompers together.* Baste all seams into an inside welt seam. (Lesson 75.) Welt seams are usually made on the right side of the garment, but in children's rompers the welt is made on the underside of the garment.

11. *Try on and make any necessary alterations.*

12. *Stitch all seams.*

13. *Finish the closing.* (Lesson 192, 194, or 196.)

14. *Cut, fit, and put on collar.* (Lesson 165 or 166.)

15. *Cut, fit, make, and put in sleeves.* (Lessons 172 and 174.)

16. *Cut out, make, and put on cuffs.* (Lesson 180 or 181.)

17. *Hem the bottom of the rompers.* (Lesson 85.)

18. *Put on pockets, if pockets are used.* (Lesson 203.)

19. *Make buttonholes and sew on buttons.* (Lessons 207 and 214.)



Illustration XIII-9

Lesson 296—ROUTINE OF MAKING A CHILD'S NIGHTGOWN  
(Illustration XIII-9)

Follow all instructions given in Lesson 315, which teaches each step of nightgown making.

## CHAPTER XIV

## TAILORING

## Lesson 297—GENERAL INSTRUCTIONS FOR TAILORING

To do good tailoring one must have a thorough knowledge of, and ability to do, the following:

1. To alter coat, jacket, and skirt patterns until they fit perfectly.
2. To press neatly and correctly.
3. To do first-class machine work, keeping perfect lines.
4. To make even, uneven, and diagonal basting or padding stitches; the tailors' tacks; invisible slip stitch, and catch stitch.
5. To follow details correctly and carefully.

With this foundation, generally speaking, any one can successfully venture into tailoring.

## Lesson 298—TAILORED COATS AND JACKETS

1. *To prepare materials.* Everything must be shrunk with the exception of the linings and thread. All of the garment material, unless it be silk or velvet, should be sponged and shrunk so that the pressing can be done without spotting the cloth and so that the garment will hold its shape when made. The canvas, crinoline, bust forms, and all inter-linings must also be shrunk. Shrink the tape unless silk seam tape is used, and shrink any muslin, cotton flannel, or French flannel which may be used for shoulder guards. Complete instruction for the preparation of materials will be found in Chapter II, Lesson 4.

2. *Obtain the model's measurements.* Be very exact, as a strictly tailored garment should conform to the lines of the body. If the measurements of either the model or the pattern are not correct good results can not be expected. For study of body measurements see Lesson 7.

3. *Obtain the measurements of the pattern.* (Lessons 13, 14, and 15.)

4. *Figure the specifications for any necessary alterations.* (Lesson 18.)

5. *Make any necessary alteration of pattern.* (Lesson 20.)

6. *Fold the material correctly and economically for cutting.* (Lesson 3.)

7. *Lay the pattern* onto the material according to the grain and fold marks of the pattern and the warp of the material. (Lesson 34.) Pin or weight down the pattern in place.

8. *Construction marks.* Mark all perforations with tailors' tacks. For detailed study of tailors' tacks see Lesson 34. Mark all center lines with basting stitches about 1 inch in length. With tailors' chalk mark an extra margin of  $\frac{1}{2}$  of an inch to be left in cutting around the neck and arm-scyes. In pressing, these edges sometimes become stretched or drawn and this extra outlet is then of great value.

9. *Cut out the outside of the garment using very sharp cutting shears. Clip every notch. For instruction in correct cutting see Lesson 35. Cut out only the body portion of the coat until after the first fitting.*

10. *The Interlining.* If the coat is to be interlined throughout lay the underside of the cut pieces of the garment over the interlining material and baste together with long diagonal basting stitches. (Lessons 42 and 55.) Then cut out the interlining following the lines of the coat. (Illustration XIV-1.) French flannel, lamb's wool, or cotton flannel is usually used for interlining and there are many new interlinings on the market from time to time. When interlining a material which has a nap, such as velvet or broadcloth, place the woolly part of the flannel toward the garment. When interlining a smooth faced material, such as serge or silk, turn the woolly part of the interlining toward the body and the smooth side toward the garment material.

11. *Baste the coat together.* The side-front and side-back seams are usually basted for the fold lap seam. (Lesson 80.) Turn under the seam of the center-front and center-back portions exactly on the seam line. Baste. (Illustration XIV-2, A.) Baste the turned edge of the center-front and center-back portions over the unturned seam edge of the side-front and side-back portions. (Illustration XIV-2, B.) The



Illustration XIV-1

edges of the turnings of the center portions must be brought exactly to the seam line of the side portions. Pin together at the notches and then baste according to instructions found in Lesson 55. If an interlining is used, the side-front seams and the side-back seams of the interlining are basted with a plain seam (Illustration XIV-3, C) and the side seams of the outside of the garment are basted to form a separate seam.

Baste all other inside seams of the

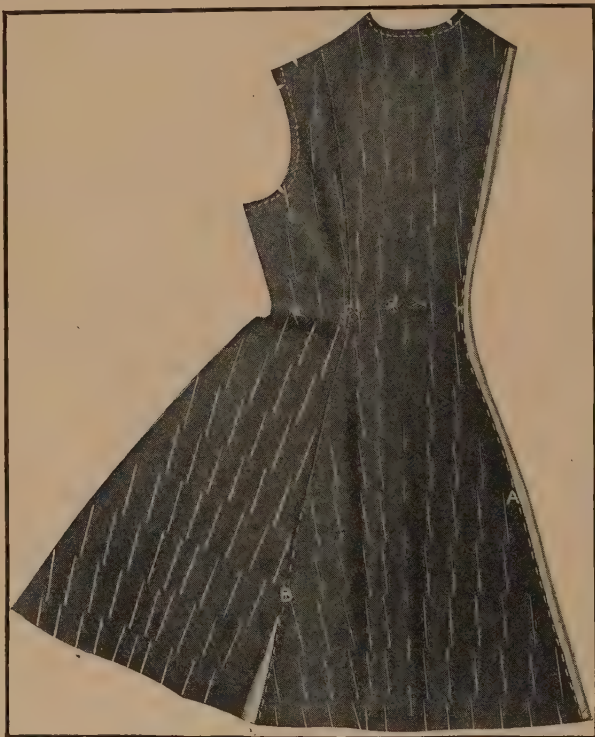


Illustration XIV-2



Illustration XIV-3

garment into plain seams. If interlining is used, baste the underarm and shoulder seams of the interlining and the garment together. (Illustration XIV-3, D.)

12. *Tape the neck and arm-scyce temporarily.* Baste tape around the neck and arm-scyce so that in trying on garment and handling the material these portions will not become stretched or out of shape. (Illustration XIV-4, E.) If interlining is used it is unnecessary to tape the arm-scyce, but baste the interlining firmly to the garment  $\frac{3}{8}$  of an inch from the edge.

13. *Try on* and make any



necessary alterations (Lesson 144), and then press the side seams before stitching.

14. *Stitch all seams except the shoulder seams.* If interlining is used stitch the interlining seams into a plain seam and press open. If the fold lap seam is used on the side seams, stitch  $\frac{1}{8}$ -inch back from the edge of the fold (Illustration XIV-4, F), stitching through the interlining.

15. *Press seams.* For special instruction see Lesson 5. If the seams do not lie flat in pressing they should be clipped at frequent intervals. (Illustration XIV-6, G.) It is always necessary to clip the seams at the waist-line and on the side lines.

16. *Bind seams.* (See Lessons 65 and 66.) Bind the side seams together and the underarm seams open. (Illustration XIV-12, H.) When a lining is used it is seldom necessary to bind the seams.



Illustration XIV-4

#### TO PUT IN THE BUST FOUNDATIONS OR CANVAS

17. *Cut out the canvas.* If the canvas is to extend entirely across the chest and below the bust as well as in the fronts and revers, bust foundations will be needed. Beginners may use the ready-made bust foundations as they save an immense amount of time and labor and only tailors of long experience undertake the making of these foundations.

If canvas is desired only for the fronts and revers, cut out the canvas using the pattern given for the front facing. If no facing pattern is included, cut the canvas the width desired using the pattern of the front of the coat. (Illustration XIV-11, I.)

18. *Locate the tip of the bust* of the garment and the tip of the bust of the canvas foundations and tack together. (Illustration XIV-4, J.)

19. *Pin in the bust foundations.* Hold the canvas over the left hand. Draw the front of the garment tightly over the canvas, pinning smoothly. Never lay the bust foundations flat on the table while pinning. This kind of work must be done over the hand so that the work will not become flattened or out of shape.

20. *Baste in the bust foundations.* After pinning together smoothly, begin at the tip of the bust on the right side of the garment and with long diagonal bastings baste the material to the canvas, taking care to

baste always in a direction away from the tip of the bust. (Illustration XIV-4.)

21. *Mark the fold line of the revers.* Use even basting stitches and let them show on both the canvas and the right side of the garment. (Illustration XIV-4, K.) The fold line may be taped if desired.

22. *To pad the revers.* (Illustration XIV-5, L.) Begin at the fold line  $\frac{3}{8}$  of an inch from the top of the rever and with small padding stitches taken through both canvas and material follow the line of the fold down to  $\frac{3}{8}$  of an inch of the edge of the rever. Do not work nearer the edge of the rever than  $\frac{3}{8}$  of an inch, because the edge of the canvas must be cut away.

In padding use thread of the same color as the garment. Do all padding work from the canvas side. Use the padding stitch which is taught in Lesson 42. Let the short, straight stitches of this padding stitch show as little as possible on the right side of the garment. However, the padded portion comes under the rever, so the stitches will not show when the garment is worn.

When the coat is to be worn with the lapels folded to the front so as to close at the neck, omit the padding of the revers. (Illustration XIV-12.)

23. *Trim away the edges of the canvas to  $\frac{3}{8}$  of an inch of the edge of the garment.* (Illustration XIV-5, M.)

24. *Turn the edge of the material of the garment over the trimmed edge of the canvas and baste.* (Illustration XIV-5, N.)

25. *Tape the front of the coat.* (Illustration XIV-5, O.) Use tape about  $\frac{3}{8}$  of an inch wide. Baste the tape so that it covers the raw edges of the material which has been turned over the canvas and so that the outside edge of the tape is  $\frac{1}{8}$  of an inch from the edge of the garment. Catch stitch the tape to the garment, catch stitching from edge to edge of the tape. For instructions how to make the catch stitch see Lesson 54. Remove the bastings.

26. *The shoulder guard.* If the coat is not interlined throughout a shoulder guard is usually required. (Illustration XIV-5, P.) Use French flannel or cotton flannel for this purpose. Baste the flannel flat over the upper portion of the



Illustration XIV-5

coat, letting it extend over the underarm seam and from two to four inches below the arm-scye. Then baste the flannel flat over the upper portion of the front of the coat, rounding over the busts and extending about an inch over the canvas. Cut out the shoulder guard, following the exact outlines of the top of the coat and rounding the back portion between the shoulder-blades.

27. *Join the bust foundations and the shoulder guard.* Lap the edges of the shoulder guard over the edges of the canvas and catch stitch together. (Illustration XIV-5, Q.)

28. *Bind all raw edges* of the canvas with the same kind of tape that is used for the other portions of the garment. (Illustration XIV-6, R.)

29. *Baste together the shoulder seams* of the garment and the shoulder guards, and try on the coat. Make any necessary alterations for the shoulder and neck. It sometimes happens that the extra amount taken up by the bust foundations and the shoulder guards changes the proportions of the garment a trifle. Therefore the shoulder seam should not be closed until the garment has been carefully tried on after all interlinings and canvas have been put in. The shoulder seams are then stitched.

30. *Pad out the hollows.* Should it happen that one has a sinking arm-scye or a hollow chest or one shoulder higher than the other, or any other defect, the garment is not fitted into the hollows or defects, but the hollow places must be padded out. Use sheet wadding, laying



Illustration XIV-6

it heavier over the hollow places and decreasing the amount of the padding near the edges of the hollows. (Illustration XIV-6, S.) This padding should be done on the figure and the sheet wadding basted to the shoulder guards, not to the outside of the garment.

### THE COLLAR

31. *Make any necessary alterations in the collar pattern.* (Lesson 29.)

32. *Cut out the collar* (Lesson 35) and baste the collar of the material over the canvas and cut out the canvas.

33. *Mark the roll line* of the collar using even basting stitches showing on both the right side of the material and the canvas. (Illustration XIV-7, T.)

34. *Pad the collar* using the padding stitch and pad from the top of the collar down to the roll line. Do not pad nearer than  $\frac{3}{8}$  of an inch from the edge of the collar. (Illustration XIV-7, U.)

35. *Cut away the canvas* to  $\frac{3}{8}$  of an inch of the edge of the collar (Illustration XIV-7, V) and baste the  $\frac{3}{8}$  of an inch margin of the material over the cut edge of the canvas. (Illustration XIV-7, W.)

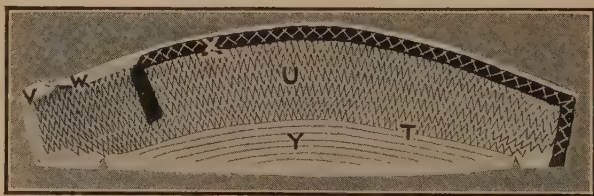


Illustration XIV-7

36. *Tape the outer edge of collar* exactly as the front of the coat is taped. (Illustration XIV-7, X.)

37. *Machine stitch from the roll line* down to the bottom of the collar with rows of stitches about  $\frac{3}{8}$  of an inch apart, following either curves or diagonal lines. (Illustration XIV-7, Y.)

38. *Join the collar to the garment.* Make a plain seam joining the neck of the collar to the neck of the garment, stretching the collar between the notches. (Illustration XIV-5, Z.) Cut away the canvas to within  $\frac{1}{8}$  of an inch of the seam line and clip the seam so that it will not draw.

39. *Join the ends of the under portion of the collar to the upper ends of the revers* of the coat and press the seam open. (Illustration XIV-5, A1.)

### LOOPS

40. If *loops* are to be used for fastening instead of buttonholes, the loops are now sewed to the canvas and the turned taped portion of the garment.



## POCKETS

41. If *pockets* are desired make them before the lining is put into the coat or before going further with the construction of the garment. See special instructions for pocket making. (Lesson 199 or 200.)

## APPLYING THE OVERFACING OF FRONTS, COLLARS, AND REVERS

42. *Make the facing seams.* If the facing has a seam in the center-back of the collar, stitch the seam and press it open. If the facing of the collar and the facing of the revers are joined with a plain seam, make the seam and press it open. (Illustration XIV-8, B1.)

43. *Turn all edges of the collar, revers, and fronts of the facing* toward the under or wrong side of the material, making the turning  $\frac{3}{8}$  of an inch wide. (Illustration XIV-8, C1.)

Baste carefully.

44. *Baste on the overfacing.* Baste the edges of the facing of the collar, revers, and fronts to the outside edges of the collar, revers, and fronts of the garment. (Illustration XIV-6, D1.)

## TURN UP THE BOTTOM OF THE COAT

45. *Try on the coat* and have the length carefully marked. Run a thread on the exact line on which the coat is to be turned. (Illustration XIV-6, E1.)

46. *Cut a stay.* (Illustration XIV-6, F1.) If the coat has a straight line at the lower edge use a straight strip of lining or canvas the width of the turning, or tape may be used if it is the correct width. If the bottom of a coat has a circular or irregular line use a bias stay.

47. *Baste in the stay* so that its lower edge comes directly to the marked line where the turning is to be. (Illustration XIV-6, G1.)

48. *Stitch the right side of the lower edge of the coat and the edge of the stay together.* (Illustration XIV-6, H1.)

49. *Turn up the coat* on the marked length line and baste. (Illustration XIV-6, I1.)

50. *Catch stitch the edge of the tape* to the garment and press the hem. (Illustration XIV-6, J1.)



Illustration XIV-8

## MACHINE STITCH THE EDGES

51. *Machine stitch close to the edge entirely around the garment.* (Illustration XIV-6, K1.) Press the coat after removing all unnecessary bastings.

## THE LINING

52. *To make the lining.* Follow exactly the same steps for the cutting, fitting, stitching, clipping, and pressing of the lining of the coat which is followed for the outside portion, except that the center-front of the lining is cut only to about one or two inches beyond the facing and an extra inch allowed for turning in. The side seams of the lining are stitched into a plain seam.

53. *To put in the lining.* Baste together the center-back of the coat and the lining. Baste the lining to the shoulder but leave the shoulder seam of the lining open. Baste the neck and the arm-scye of the lining and the garment smoothly together. Catch stitch the underarm seams of the lining to the underarm seams of the coat.

Turn under the front edges of the lining and baste one inch over the front facings. Turn under the neck portion of the lining and baste so that it covers the entire seam of the collar. Turn under the back portion of the shoulder seam and bring it over the front shoulder seam of the lining and baste. Turn under the bottom edge of the lining and baste  $\frac{1}{4}$  of an inch from the bottom edge of the coat. Finish by catching the lining securely to the garment with invisible slip stitches. (Lesson 51.)

## THE SLEEVES

54. *Make any necessary alteration of the sleeve pattern.* (Lesson 24.)

55. *Cut sleeves.* (Lesson 35.)

56. *Baste together the seams of the sleeves.* (Lesson 55.)

57. *Put in the sleeves* (Lesson 174), fit, and make any necessary alterations.

58. *Stitch in the sleeves.* Stitch the seams of the sleeve and then stitch the outside portion of the sleeve into the arm-scye of the garment, stitching through sleeve and garment, catching the lining of the garment and any canvas that there may be.

59. *Put in the stay* at the bottom of the sleeve. (Illustrations XIV-9, L1 and XIV-10, L1.) Cut the stay on the bias 3 inches wide and put in exactly as the stay in the bottom of the coat. Tack stay at the



Illustration XIV-9

seams (Illustration XIV-9, M1), or if one-piece sleeve of heavy material is used catch stitch canvas to wrong side of material (Illustration XIV-10, M1.)

60. *Put on the cuff*, if cuff is desired. For instructions in making and applying cuffs to the garment see Lesson 180.

61. *Finish the bottom of the sleeve.* Turn under the lower edge of the lining. Slip stitch the bottom of the sleeve lining to the bottom of the sleeve. Catch stitch together the front seam of the sleeve and the front seam of the lining.

62. *Finish the arm-scyce of the garment.* Turn under the upper portion of the lining of the sleeve. Bring the lining over the seam of the arm-scyce and finish with the Invisible Slip Stitch. (Lesson 51.)

63. *Press the entire garment.*

64. *If loops are not used, make buttonholes* (Lesson 211), *and sew on the buttons* (Lesson 214.)

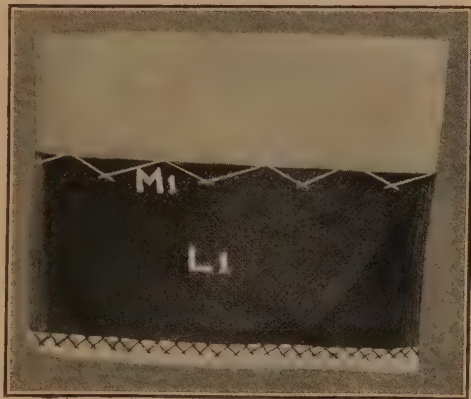


Illustration XIV-10

#### Lesson 299—LINED AND UNLINED, SEMITAILORED, AND UTILITY COATS AND JACKETS

##### 1. *Prepare materials* for tailoring. (Lesson 4.)

All of the garment material, unless it is silk or velvet, should be sponged and shrunk so that the pressing can be done without spotting the material, and so that the garment will hold its shape. The canvas, crinoline, and tape (unless silk tape is used) must also be shrunk.

##### 2. *Obtain the model's measurements.* (Chapter III.)

##### 3. *Learn the pattern's measurements.* (Lesson 11.)

##### 4. *Figure the specifications for any necessary alterations.* (Lesson 18.)

##### 5. *Make any necessary alterations on the pattern.* (Lesson 19.)

##### 6. *Fold the material correctly* and economically for cutting. (Lesson 3.)

##### 7. *Lay on the pattern* according to the grain and fold marks, following warp of material. (Lesson 34.) Pin or weight down pattern.

8. *Construction marks.* Make tailors' tacks through all perforations and mark all center lines. (Lesson 34.) With tailors' chalk mark  $\frac{1}{2}$  of an inch margin around the neck and arm-scyes. This extra margin is to be left in cutting because in pressing and fitting the edges sometimes become stretched or drawn.

9. *Cut out the garment using very sharp shears. Clip every notch.* (Lesson 35.)

10. *Baste the coat together.* When a utility or semitailored coat has side-front or side-back seams they are usually basted for the fold lap seam. Follow the detailed instruction for basting these seams as given in Lesson 298, step No. 11.

In semitailored silk, velvet, or dressy coats and jackets the side-front and side-back seams are usually basted with a plain seam, so that no stitching appears on the right side of the finished garment.

Baste all other seams (Lesson 55) inside of the garment into a plain seam. (Lesson 56.)

11. *Try on and make any necessary alterations.* (Lesson 144.)

12. *Stitch all seams except the shoulder seams.* If fold lap seams are used on the side-front and side-back lines, stitch  $\frac{1}{8}$  of an inch back from the edge of the fold.

13. *Press the side seams together and press open the underarm seams.* (Lesson 5.) Clip the seams at frequent intervals so they will be flat and smooth.

14. *Bind seams.* Bind the side seams together (Lesson 66), and the underarm seams open (Lesson 65). Do not bind the seams if the garment is to be lined throughout.

15. *Canvas or crinoline interlining.* It is not always necessary to interline the collar, revers, and fronts with canvas or crinoline. This is determined by the material used and the style of the garment. If the interlining is used, cut out the canvas or crinoline for the fronts and revers, using the pattern for the front facing of the coat. If no pattern for the facing is included, use the pattern of the front of the coat. Cut the interlining the width desired and reaching from the shoulder to the bottom of the coat. (Illustration XIV-11, I.)

16. *If stitching is desired on the outside edge of the finished garment,* baste the interlining to the fronts of the garment and to the revers, and continue as directed in steps 21 to 25, inclusive, of tailoring. (Lesson 298.)

*If no stitching is desired* on the outside edge of the finished garment, mark the roll line as directed in step 21, Lesson 298, and if the revers are to be padded continue in accordance with the instructions given in step 22, Lesson 298. Revers are not padded in garments where the lapels are sometimes to be worn brought forward and closed to the neck. Neither are the revers padded in silk, satin, or velvet coats or jackets.

Then after the revers have been padded tape the edge of the fronts and revers, catch stitching the tape so that the outside edge of the tape is  $\frac{1}{4}$  of an inch from the edge of the garment. (Illustration XIV-5, O.)



17. *Baste up the shoulder seams and try on the garment. Make any necessary alterations for the shoulder and neck.*

18. *Stitch the shoulder seams and if the coat is to be unlined bind the seams. (Lessons 65 and 66.)*

#### PREPARE THE COLLAR

19. *Make any necessary alterations on the collar pattern. (Lesson 29.)*

20. *Cut out the under portion of the collar. (Lesson 35.)*

21. *If machine stitching on the outer edge of the collar is desired and interlining is used, cut, pad, and tape the collar and stitch up to the roll line according to instructions given in steps 33 to 36, inclusive, of Lesson 298.*

*If no stitching is desired on the outside edge of the finished collar, follow steps 32, 33, 34, and 37 of Lesson 298.*

Then catch stitch tape  $\frac{1}{4}$  of an inch from the outside edge of the collar. It is not always necessary to interline the collar, but whenever canvas or crinoline is used tape is also used.

*If interlining is not used prepare exactly as for a lined collar. (Lesson 166.)*

22. *Join the collar to the garment. Make a plain seam, joining the neck of the collar to the neck of the garment, clipping and stretching the collar between the notches to fit the neck of the garment and the model.*

23. *Join the ends of the under portion of the collar to the upper ends of the revers of the coat and press the seam open.*

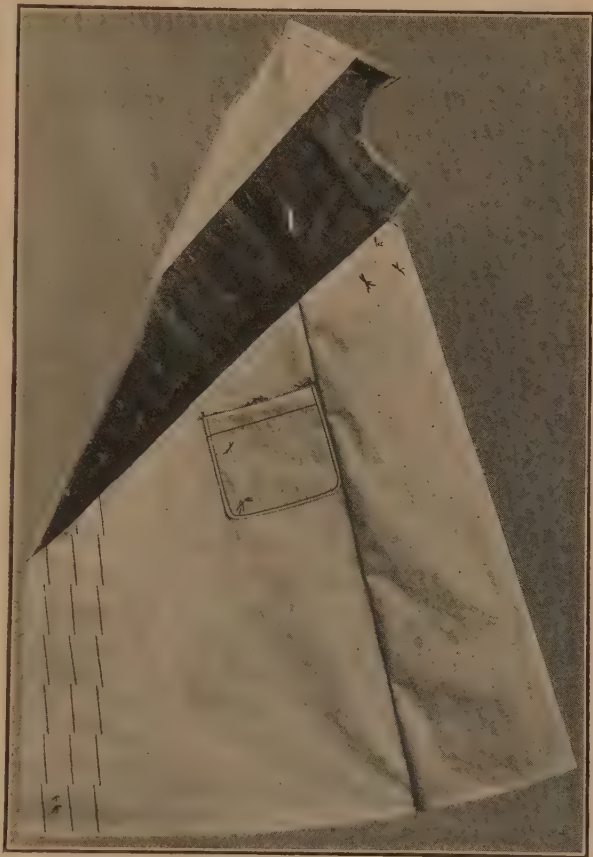


Illustration XIV-11

## LOOPS

24. If loops are used for fasteners instead of buttonholes, the loops are next made and sewed to the canvas and to the taped portion of the garment.

## OVERFACING OF THE FRONTS, COLLAR, AND REVERS

25. If stitching is to be used to finish the outside edges of the coat prepare and put on the overfacing as directed in steps 42, 43, and 44 of Lesson 298.

If no stitching is desired on the finished edges of the garment follow step 42.

Then baste the right side of the facing to the right side of the garment and stitch together with a  $\frac{3}{8}$  of an inch seam. (Illustration XIV-12, N1.)

Trim the edges of the seam down to the width of  $\frac{1}{8}$  of an inch. (Illustration XIV-12, O1.)

Turn the facing to the underside of garment and baste down carefully. (Illustration XIV-13, P1.)

Press the edges of the coat until they are perfectly flat.

When no interlining is used, put on the overfacing

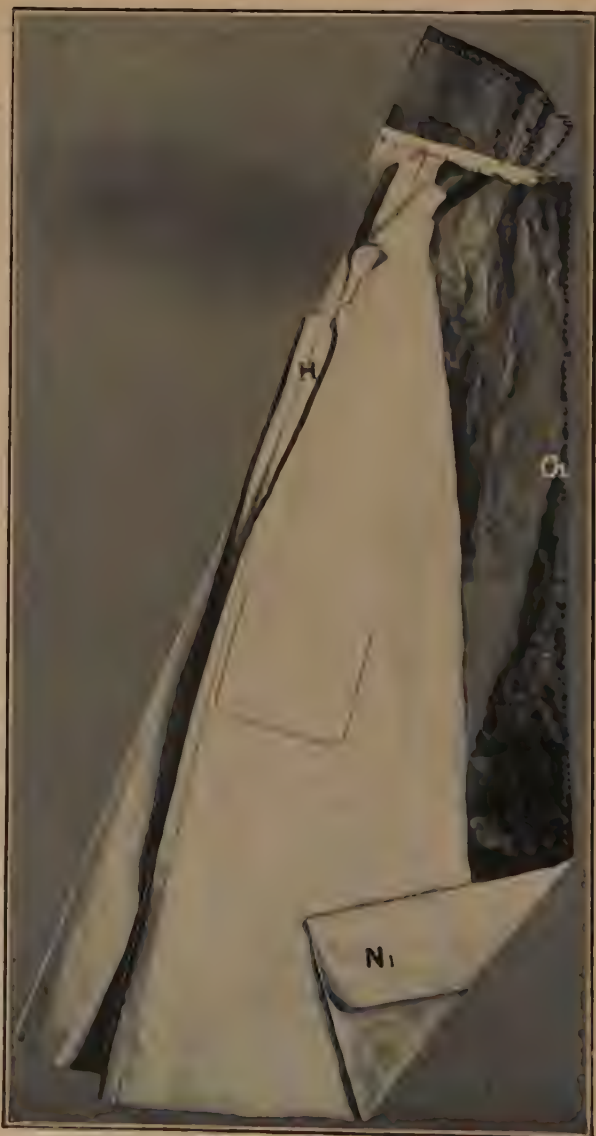


Illustration XIV-12

exactly the same as a sewed-on overfacing. (Lesson 95.) The edges may then be stitched or not as is preferred.

26. *Bind the raw edges.* If the coat is unlined, bind the inside edges of the front facing and canvas together and bind the neck portion of the overfacing. Slip stitch with invisible slip stitches the overfacing of the collar over the seam at the neck of the garment. (Illustration XIV-13, Q1.)

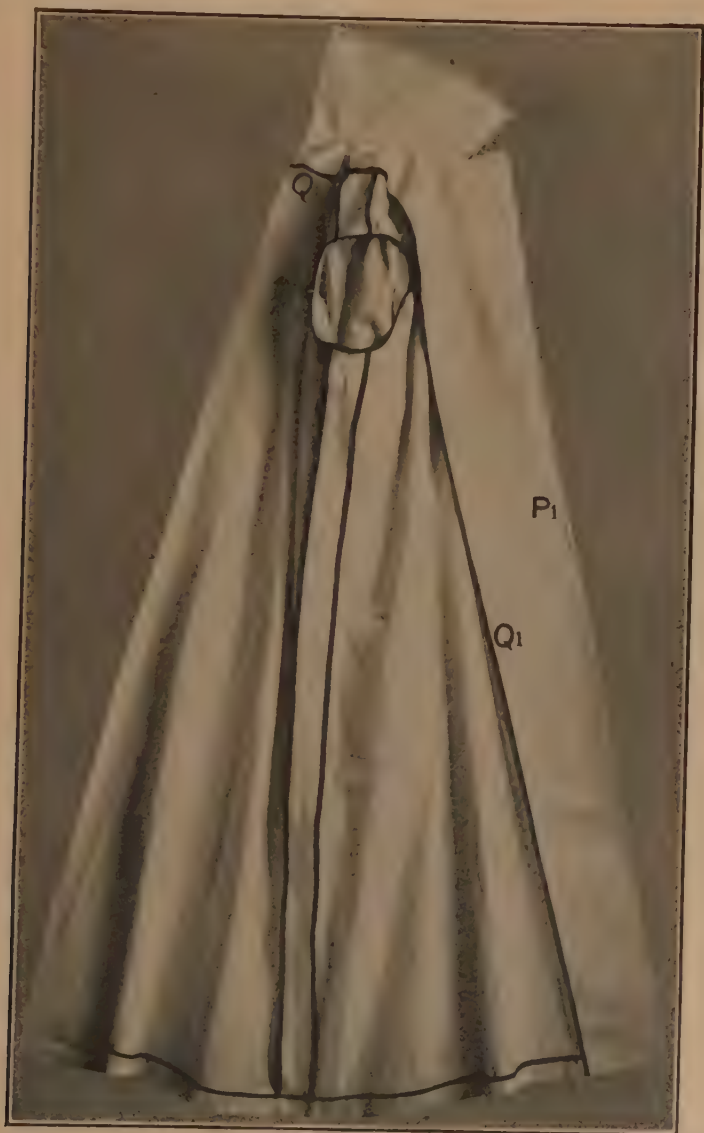


Illustration XIV-13

## THE BOTTOM OF THE COAT

27. Try on the coat and have the length carefully marked. Then follow steps 45 to 49, inclusive, of Lesson 298.

## THE POCKETS

28. *Make the pockets*, if pockets are desired. See special instructions for pocket making. (Lessons 199, 200, and 201.)

## THE LINING

29. *If a lining is to be used* follow steps 52 and 53 of Lesson 298.

## SLEEVES

30. *For the cutting, fitting, and making of sleeves* follow instructions given in steps 54 to 60, of Lesson 298.

*If the sleeve is to be lined* continue with steps 61 and 62.

*If the sleeve is unlined* hem the bottom of the sleeve, finishing with invisible slip stitches or finish with a bias sewed-on facing (Lesson 95), and finish the arm-scyes by binding (Lesson 177).

31. *Press the entire garment.*

32. *If loops are not used, make buttonholes* (Lesson 212) *and sew on the buttons* (Lesson 214).

## Lesson 300—BOYS' NORFOLK JACKET

1. *To prepare materials for tailoring.* Everything must be shrunk with the exception of the linings and thread. All of the garment material should be sponged and shrunk so that the pressing can be done without spotting the material, and so the garment will hold its shape. The canvas and all interlinings must also be shrunk.

2. *Obtain the boy's measurements.* (Lesson 8.)

3. *Learn the pattern's measurements.* (Lesson 12.)

4. *Figure the specifications for any necessary alteration.* (Lesson 18.)

5. *Make any necessary alterations on the pattern.* (Lesson 33.)

6. *Fold the material correctly and economically for cutting.* (Lesson 3.)

7. *Lay on the pattern* according to the grain and fold marks of pattern, following the warp of the material. (Lesson 34.) Pin or weight down the pattern with objects heavy enough to hold it in its proper place.

8. *Construction marks.* Mark with tailors' tacks all perforations and mark all center lines. (Lesson 34.) Mark around all of the outside edges of the pattern with tailors' chalk. Leave  $\frac{1}{2}$  of an inch extra margin around the neck and arm-scyes. In pressing the edges sometimes become shrunk or drawn, and this extra outlet is then of great value.

9. *Cut out the outside material, using very sharp scissors.* (Lesson 35.)



10. *Lay in the box plaits or inverted plaits.* (Lesson 122 or 123.) (Illustration XIV-14, A.)

11. *Baste the garment together.* Use plain seams. (Lessons 55 and 56.)

12. *Baste on the yoke.* (Lesson 164.) (Illustration XIV-14, B.)

13. *Try on and make any necessary alteration.* (Lesson 145.)

14. *Stitch all seams.*

15. *Press seams.* (Lesson 5.)

16. *Put in canvas.* Cut out the canvas for the fronts, revers, and collar. Cut the canvas after the pattern for the front facing, which will include the rever portion. If no pattern for the facing is included, cut the canvas the width desired from the pattern of the front of the coat.

17. *Baste in the canvas.*

18. Either continue with the method found in Lesson 298, or *trim away the edges of the canvas* or crinoline until their edges are  $\frac{3}{8}$  of an inch from the edge of the garment. (Illustration XIV-5, M.)

19. *Turn the edges of the material* of the garment over the edges of the canvas, and baste. (Illustration XIV-5, N.)

20. *Tape the neck and arm-scyce temporarily.* Baste tape around the neck and arm-scyce, so in trying on the garment and handling the material it will not become stretched and out of shape. (Illustration XIV-4, E.)

21. *Tape the front of the jacket.* (Illustration XIV-5, O.) Use tape about  $\frac{3}{8}$  of an inch wide, and if of cotton or linen, see that it is thoroughly shrunk. Baste the tape so that it covers the raw edges of the canvas and so the outside edge of the tape is  $\frac{1}{8}$  of an inch from the edge of the garment. Catch stitch the tape to the garment. Continue this taping all the way to the bottom of the garment, or use method as found in Lesson 299.

#### CUT CANVAS IN THE COLLAR

22. *Make any necessary alteration in the collar pattern.* (Lesson 29.)

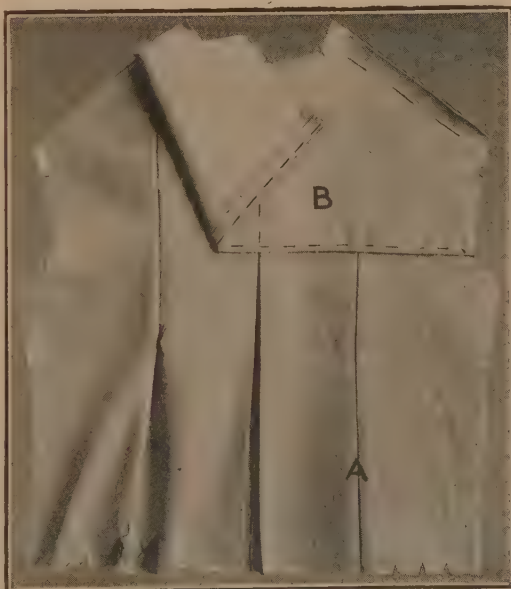


Illustration XIV-14

23. *Cut out collar* (Lesson 35), and baste the collar of the material over the canvas and cut.

24. *Pad the collar.* Use the padding stitch in the collar from the outside edge down to the roll line, being careful that none of the work is done nearer to the edge of the garment than  $\frac{3}{8}$  of an inch. (Illustration XIV-7, U.)

25. *Cut away the canvas* up to  $\frac{3}{8}$  of an inch from the edge of the collar (Illustration XIV-7, V), and baste the  $\frac{3}{8}$  of an inch margin of the material over the cut edge of the canvas. (Illustration XIV-7, W.)

26. *Tape the collar* exactly as you taped the fronts of the jacket. (Illustration XIV-7, X.)

27. *Stitch up the roll line.* Begin at the bottom of the collar and stitch the canvas and under portion of the collar, carrying the stitching back and forth either in curves or diagonal lines. (Illustration XIV-7, Y.)

28. *Join the ends of the under portion of the collar to the upper ends of the revers* of the coat and press the seam open. (Illustration XIV-5, A1.)

29. *Join the collar to the garment.* Make a plain seam joining the neck of the collar to the neck of the garment, clipping and stretching the collar between the notches to fit the neck of the garment and the model. (Illustration XIV-5, Z.)

#### POCKETS

30. *Make the pockets*, if pockets are desired, before the lining is put into the jacket or before going further with the construction of the garment. See special instructions for pocket making. (Lesson 199, 200, or 203.)

#### OVERFACINGS OF FRONTS, COLLAR, AND REVERS

31. *Make the facing seams.* (Illustration XIV-8, B1.) If the facing has a seam in the center-back of the collar, stitch the seam and press it open.

If facing of the collar and of the revers or lapels join, stitch the seam and press.

32. *Turn all edges of the collar, revers, and fronts* of the facing toward the wrong side of the material, making the turning  $\frac{3}{8}$  of an inch wide. (Illustration XIV-8, C1.) Baste carefully.

33. *Baste on the overfacing.* Baste the edges of the facing of the collar, revers, and fronts to the outside edges of the collar, revers, and fronts of the garment. (Illustration XIV-6 D1.)

34. *Pad out the hollows.* Use sheet wadding, laying it heavier over the hollow places and decreasing the amount of the padding near the edges of the hollow. (Illustration XIV-6, S.) This padding should be done on the figure, and used only when necessary.

## TURN UP THE BOTTOM OF THE JACKET

35. *Try on the jacket and have the length carefully marked.* Run a thread on the exact line the jacket is to be turned. (Illustration XIV-6, E1.)

36. *Turn up the garment* on the exact line marked, and baste. (Illustration XIV-6, I1.)

37. *Press the entire garment.*

## FOR THE LINING OF THE JACKET

38. *To make the lining.* Follow exactly the same steps for the cutting, fitting, and construction of the lining of the jacket which are followed for the outside of the jacket, except that the center-front of the lining is cut only about one or two inches beyond the facing.

39. *To put in the lining,* baste together the center-backs, the shoulder, neck, and the arm-scye of the garment and lining, turning the inside seams of the lining toward the inside seams of the jacket. Leave the shoulder seams of the lining open.

40. *To finish the edges of the lining.* Turn under the outside edges of the lining, bringing it one inch over the front facing and covering the seams of the collar. Use the Invisible Slip Stitch (Lesson 51), and catch the lining and garment securely together.

*Turn under the bottom edge of the lining* up to  $\frac{1}{4}$  of an inch to 1 inch from the bottom edge of the outside of the jacket, and finish with the Invisible Slip Stitch.

## THE SLEEVES

41. *Make any necessary alterations* of the sleeve pattern. (Lesson 24.)

42. *Cut sleeves.* (Lesson 35.)

43. *Baste up the sleeves.* (Lesson 55.)

44. *Put in the sleeves* (Lesson 174) and make any necessary alterations.

45. *Stitch in the sleeves.* Stitch the seams of the sleeves and stitch the outside portion of the sleeve into the garment, stitching at the arm-scye through sleeve and garment lining, and any canvas there may be, and the outside of the garment.

46. *Finish the bottom of the sleeve.* Slip stitch the bottom of the lining of the sleeve to the bottom of the outside sleeve.

47. *Catch stitch together* the front seams of the lining and the garment, bring the lining of the sleeve over the arm-scye seam of the sleeve and finish with the Invisible Slip Stitch.

48. *Press the entire garment.*

49. *Make buttonholes* (Lesson 211) and *sew on buttons* (Lesson 214).

50. *Sew a tape* at the center-back of the neck of the garment for hanging.

## Lesson 301—BOYS' TROUSERS

1. *Prepare materials* for tailoring. (Lesson 4.)
2. *Take the boy's measurements.* (Lesson 8.)
3. *Obtain the pattern's measurements.* (Lesson 12.)
4. *Obtain the specifications for fitting.* (Lesson 18.)
5. *Make any necessary alterations* on the pattern (Lesson 33), or make up the trousers from cheap muslin, calico, or old material and then when perfectly fitted, rip the pieces apart and use for a pattern. The garment requires so little material that the latter method is usually preferred in order to insure a perfect and easy fit.
6. *Fold the material correctly* and economically. (Lesson 3.)
7. *Lay on the pattern,* according to the grain and fold marks of the pattern, following the warp of the material. (Lesson 34.)
8. *Put in construction marks.* Make the tailors' tacks and mark all center lines. (Lesson 34.)
9. *Cut out.* (Lesson 35.)
10. *If a lining is desired,* lay each piece of the outside portion of the garment over the lining material, baste together and finish exactly the same as if it were double-faced material.
11. *Make the darts.* If the back of the trousers has darts, baste and stitch them in. Cut open the dart and press flat.
12. *Make a slash pocket* at the back over the right hip, and if a front pocket is desired, make a slash pocket just below the waist band and about two inches from the side seam. (Lesson 199.)

## THE FLY

13. *Apply facing for the upper portion of the fly.* (Illustration XIV-15, A.) Cut the fly facing and lining material and sew on, following all of the rules for the *sewed-on underfacing* (Lesson 95), taking great care that the facing is stitched  $\frac{1}{4}$  of an inch from the seam line and drawn under  $\frac{1}{8}$  of an inch from the seam line.

14. *Line the upper portion of the fly.* Cut a strip of lining the exact shape of the fly piece; turn the edges of the facing and the edges of the fly together and stitch. (Illustration XIV-15, B.)

15. *Make the buttonholes in the fly.* (Lesson 211.)

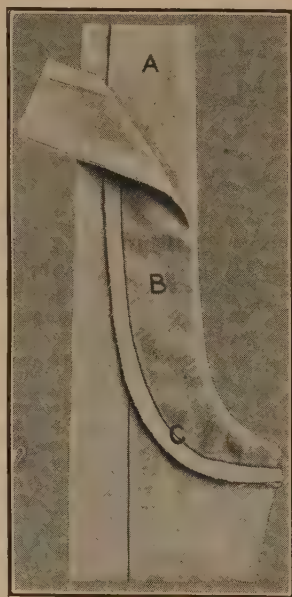


Illustration XIV-15



16. *Put on the upper portion of the fly.* The fly is basted back  $\frac{1}{8}$  of an inch from the edge of the garment and stitched  $\frac{3}{8}$  of an inch from the inside edge of the fly and across the lower end of the fly. (Illustration XIV-15, C.)

17. *Overcast the raw edges of the inside portion of the fly.*

18. *Back stitch the fly to the facing between each of the buttonholes.*

19. *Line the right-hand portion of the fly.* (Illustration XIV-16, D.)

20. *Put on the lower portion of the fly.* Put the right side of fly to the right side of the garment and stitch together in a plain seam. (Illustration XIV-16, E.) Do not stitch the facing of the fly to the garment. Press seam open. (Illustration XIV-16, F.)

21. *Turn the work to the underside and bring the lining over the seam.* Fasten lining with half back stitches (Lesson 47). Overcast (Lesson 53) raw edges. (Illustration XIV-17 G.)

22. *Machine stitch around the edges of the fly and  $\frac{1}{8}$  of an inch from the seam line of the fly on the material.*

23. *Sew on the buttons.* (Lesson 214.) Sew them on close to the stitched seam line of the facing.

24. *When no fly is desired on small boy's trousers:*

(a) Hem under or face under the open portion of the right side of the seam.

(b) The extension-facing for the left side is cut double and all edges except those going over the seam are stitched together.

(c) Turn in the edges going over the seam and baste.

(d) Slip the seam between the edges of the facing and stitch.

25. *Put in the side pockets.* (Lesson 202.)

26. *Baste the trousers together.* Finish the garment seam either with a welt seam or a plain seam pressed open, with the edges whipped and a stay stitched down the center-front and center-back seams. A single stitched plain seam (Lesson 71, Illustration VIII-56, I) makes a good finish for the side seams.

27. *Finish the bottom of the trousers with a band stitched on both*

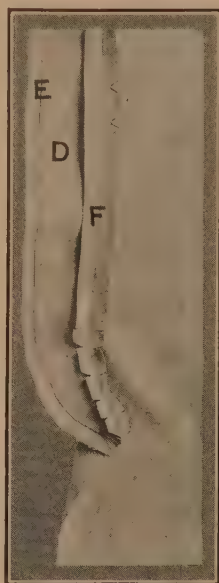


Illustration XIV-16



Illustration XIV-17

edges, or turn up the bottom edges into a hem and slip stitch or machine stitch.

28. *Join the under portion of the waist band to the top of the garment with a plain seam.*

29. *Stitch the lower edge of the waist band to the garment.*

30. *Sew buttons on the outside of the garment at the waist-line in case the boy wears suspenders, or narrow straps if a belt is to be worn.*

### LESSON 302—BOYS' BLOUSE

1. *Prepare materials.* (Lesson 4.)
2. *Take the boy's measurements.* (Lesson 8.)
3. *Learn the pattern's measurements.* (Lesson 11.)
4. *Figure the specifications for fitting.* (Lesson 18.)
5. *Make any necessary alterations on the pattern.* (Lesson 19.)
6. *Fold the materials economically and correctly.* (Lesson 3.)
7. *Lay on the pattern.* (Lesson 34.)
8. *Put in all construction marks.* (Lesson 34.)
9. *Cut out the garment.* (Lesson 35.)
10. *Baste the blouse together.* Baste all seams into an inside welt seam. Welt seams are usually made on the right side of the garment, but in children's blouses the welt is made on the underside. (Lesson 75.)
11. *Try on and make any necessary alterations.*
12. *Stitch all seams.*
13. *Press seams.* (Lesson 5.)
14. *Cut, fit, and put on collar.* (Lessons 165 to 167.)
15. *Cut, fit, make, and put in sleeves.* (Lesson 174.)
16. *Cut out, make, and put on cuffs.* (Lesson 180 or 181.)
17. *Hem the bottom of the blouse.* (Lesson 85.)
18. *Put on pockets, if pockets are used.* (Lesson 199 or 203.)
19. *Sew on any trimming, such as braid or emblems.*
20. *Make the shield.* Cut it double and turn the edges toward each other and stitch. It is usually finished with an emblem in the center.

## CHAPTER XV

## STEPS IN GARMENT MAKING

## Lesson 303—ROUTINE OF MAKING A BLOUSE

Generally speaking, the same method of procedure is followed in making all styles of blouses. The following is a satisfactory schedule from which to work.

*The Lining*

If the blouse has a lining, cut, fit, make, and finish the lining first. For complete instructions see Lesson 305.

*To Make Outside Portion of Blouse* (Illustrations XV-1, 2, and 3)

1. Have the body measurements taken correctly.

In taking the measurements for a blouse one needs all of the measurements for the upper portion of the body. (Lesson 7.)

2. Obtain the pattern's measurements. (Lessons 11 to 17 inclusive.)

In measuring the blouse pattern, consider the measurements only of such lines of the pattern as are complete. For instance: In a loose blouse there is no tip of the bust point. In an evening waist there are no complete center-front or center-back lines. Therefore, in both cases the side lines of the pattern will be the principal line to measure to, and gage the lengths from.

3. Figure the specifications for fitting. (Lesson 18.)

If extra length is desired, be sure that the pattern measures longer than the model's actual lengthwise measurements.

4. Make any necessary alterations on the pattern. (Lesson 20.)

5. Fold the goods correctly and economically. (Lesson 3.)

6. Lay the pattern on the material correctly. (Lesson 34.)



Illustration XV-1

7. Mark all perforations and construction marks with tailors' tacks. (Lesson 34.)

8. Mark all center lines. (Lesson 34.)

9. Cut out the body portion of the blouse. (Lesson 35.)

Do not cut out the sleeves or collar until the body portion has been fitted and any necessary alterations made and the seams finished, unless it be a kimono or drop sleeve. In this instance, make any alterations necessary in accordance with instructions for altering kimono sleeve pattern. (Lesson 26.) Or if the collar, revers, and vest are all in one piece, then the collar also must be altered (Lesson 29) and cut out.

10. Baste in tucks if any. (Lesson 113.)

11. If the blouse has a yoke, baste on the yoke. (Lesson 163 or 164.)

12. If the garment has a vest, baste in the vest. (Lesson 161 or 162.)

13. Baste all seams. (Lesson 55.)

14. If the garment is to be fitted into a belt at the waist-line, prepare it for hanging (Lesson 140) and prepare the temporary belt. (Lesson 142.)

15. If the garment has a lining, do all of the draping onto the lining instead of the belt. If the blouse has no lining, hang the blouse to a temporary belt. (Lesson 143.)

16. Make any necessary alterations (Lesson 145), and if a temporary belt is used, remove same. (Lesson 146.)

17. Stitch all plaits or tucks. (Lesson 113.)

18. Finish all seams.

19. Put on any ruffles or frills. (Lesson 124.)

20. Face or hem the fronts, whichever the pattern allowance indicates. (Lesson 95 or 85.)

21. Finish the vest. (Lesson 161 or 162.)



Illustration XV-2



Illustration XV-3



22. Finish the yoke. (Lesson 163 or 164.)
23. Finish bottom of an unlined blouse with a band (Lesson 148), peplum (Lesson 154 or 155), draw-string (Lesson 152), beading (Lesson 149), or casing (Lesson 153), or attach the blouse to another garment with a joining belt (Lesson 149). The lower edges of a lined blouse are bound (Lesson 159) or hemmed (Lesson 85).
24. Make buttonholes (Lesson 207) and sew on the buttons (Lesson 214), or finish with hooks and eyes (Lesson 215), or snap fasteners, or hooks and blind loops (Lesson 217).
25. Obtain the arm measurements. (Lesson 7.)
26. Obtain the sleeve measurements. (Lesson 14.)
27. Figure the specifications for fitting. (Lesson 18.)
28. Make any necessary alterations on the sleeve pattern. (Lesson 24.)
29. Cut out the sleeves. (Lesson 35.)
30. Baste the seams of the sleeves. (Lesson 55.)
31. Prepare the sleeves for hanging. (Lesson 172 or 173.)
32. Put in the sleeves. (Lesson 174.)
33. Finish the tops of the sleeves. (Lesson 177 or 178.)
34. Put on the cuff if such is used. (Lesson 180 or 181.)
35. Finish the bottoms of the sleeves. (Lesson 179.)
36. Obtain the neck measurements. (Lesson 7.)
37. Obtain the collar measurements. (Lesson 15.)
38. Figure the specifications for fitting pattern. (Lesson 18.)
39. Make any necessary alterations on the collar pattern. (Lesson 29.)
40. Put on the collar (Lesson 165, 166, or 167). If attached to rever or vest (Lesson 170).
41. Apply any desired trimming.
42. Put on hangers.

#### Lesson 304—ROUTINE OF MAKING A SKIRT (Illustrations XV-4 and 5)

Practically all skirts are made according to a well formulated, closely followed routine. The following guide will prove of value, as each step has been carefully explained in detail in the lessons given for reference.

If a skirt has a foundation, the foundation may be cut, fitted, and made according to directions given below, and afterward the outside of the skirt can be made.

1. Obtain the necessary skirt measurements. (Lesson 7.)
2. Purchase the pattern according to hip measure. (Lesson 9.)



Illustration XV-4

3. Learn the pattern measurements. (Lessons 16 and 17.)

4. Obtain the specifications for fitting. (Lesson 18.)

5. Make any necessary alterations on the pattern. (Lesson 30.)

6. Fold the goods economically. (Lesson 3.)

7. Lay on the pattern according to the grain marks. (Lesson 34.)

8. Make tailors' tacks to mark all perforations. (Lesson 34.)



Illustration XV-5

9. Baste a colored thread to mark center lines. (Lesson 34.)

10. Cut out. (Lesson 35.)

11. Baste all seams. (Lesson 55.)

12. Lay in all plaits, tucks, or folds (Lesson 113), shirrings or cordings (Lesson 111), or drapery.

13. If the skirt has a yoke, it is now basted to the garment. (Lesson 163 or 164.)

14. If the skirt has ruffles, they are basted on. (Lesson 124.)

15. If the skirt has drapery, it is tacked to the foundation or to a tape with French tacks. (Lesson 222 or 223.)

16. Turn under the top of skirt. (Lesson 184.)

17. Put in stay and draping lines. (Lesson 184.)

18. Make stay belt. (Lesson 185.)

19. Hang the skirt. (Lesson 186.)

20. Make any necessary alteration. (Lesson 187.)

21. Stay seams. (Lesson 68.)

22. Stitch seams.

23. Stitch plaits if any.

24. Make the placket. (Lessons 188 to 197.)

25. Bind all raw edges of the seams. (Lesson 65 or 66.)

26. Finish the top of the skirt.

27. Press the skirt seams. (Lesson 5.)

28. Finish bottom of the ruffles or drapery or flounces.

29. Finish the bottom of the skirt.  
(Lesson 85, 89, 90, 95, 96, or 97.)

30. Put on hangers.

### Lesson 305—ROUTINE OF MAKING A FITTED LINING (Illustration XV-6)

1. Obtain the body measurements.  
(Lesson 7.)

2. Learn the pattern's measurements.  
(Lessons 11 to 17, inclusive.)

3. Figure the specifications for the  
fitting of the pattern. (Lesson 18.)

4. Make any necessary alterations on  
the pattern. (Lesson 20.)

5. Fold the goods economically. (Lesson 3.)

6. Lay on the pattern correctly. (Lesson 34.)

7. Make all construction marks with  
tailors' tacks. (Lesson 34.)

8. Mark all center lines. (Lesson 34.)

9. Cut out. (Lesson 35.)

10. Baste all seams. (Lesson 55.)

11. Try on and make all necessary alterations. (Lesson 144.)

12. Welt-seam all seams. (Lesson 75.)

13. *If a high collar is desired*, obtain the neck measurements. (Lesson 7.)

Obtain collar pattern measurements. (Lesson 15.)

Figure the specifications for fitting. (Lesson 18.)

Alter pattern if necessary. (Lesson 29.)

Make collar. (Lesson 165, 166, or 167.)

Apply the collar. (Lesson 165, 166, or 167.)

14. *If no collar is desired*, trim the neck to any shape desired and finish with a bias facing. (Lesson 95 or 96.)

15. Finish the closing with either a hem or a facing (Lesson 85, 95, or 96), whichever the pattern has allowed.

16. Face bottom edges with  $\frac{1}{2}$ -inch bias facing. (Lesson 95 or 96.)

17. If no sleeves are to be set in, finish the arm-scyce with the exceptional facing. (Lesson 98.)

18. If sleeves are to be set in:

(a) Obtain the arm measurements. (Lesson 7.)

(b) Obtain the sleeve measurements. (Lesson 14.)



Illustration XV-6



Illustration XV-7

(c) Figure the specifications for fitting. (Lesson 18.)

(d) Alter sleeve pattern if necessary. (Lesson 24.)

(e) Cut sleeves. (Lesson 35.)

(f) Prepare for putting in. (Lesson 172.)

(g) Put in the sleeves and finish the top. (Lesson 174.)

(h) Hem or face the bottom of the sleeve. (Lesson 179.)

### Lesson 306—ROUTINE OF MAKING A ONE-PIECE DRESS (Illustration XV-7)

1. *Body measurements.* Body measurements are taken, both waist and skirt, exactly as directed in Lesson 7.

2. *Pattern measurements.* The pattern's measurements, skirt, body, sleeves, and collar, are made exactly as if each were separate portions.

3. *To make alterations on the pattern:* Each portion is altered individually, graduating its lines to the portion of the garment to which it is joined. (Lessons 30, 20, 24, and 29.)

4. *To cut, fit, make, and finish the garment:*

Follow all of the rules for Skirt Making for cutting, fitting, and making the skirt.

Follow all of the rules for Blouse Making for cutting, fitting, and making the waist.

Follow all of the rules for Sleeve Making for cutting, fitting, and making the sleeves.

Follow all of the rules for Collar Making for cutting, fitting, and making the collar.



Illustration XV-8



**Lesson 307—ROUTINE OF MAKING A PRINCESS SLIP (Illustration XV-8)**

1. Obtain the correct measurements. (Lesson 7.)
2. Learn the pattern's measurements. (Lessons 11 to 17, inclusive.)

The Princess Slip depends upon the side-front and side-back lines and underarm seams for the fitting.

3. Figure the specifications for the fitting of the pattern. (Lesson 18.)
4. Make any necessary alterations on pattern. (Lessons 20 and 30.)
5. Fold the goods economically. (Lesson 3.)
6. Lay on pattern correctly. (Lesson 34.)
7. Mark all construction marks with tailors' tacks. (Lesson 34.)
8. Mark all center lines. (Lesson 34.)
9. Cut out. (Lesson 35.)

10. Baste all seams. For French seams (Lesson 60), fell seams (Lesson 58), or French fell seams (Lesson 59).

11. Try on and make any necessary alterations. (Lessons 144 and 187.)

12. Finish all seams.

13. Make placket. (Lesson 192.)

14. Make buttonholes (Lesson 207) and sew on buttons (Lesson 214).

15. Finish top with narrow facing, and apply the trimming as for corset-cover. (Lessons 96 and 230, or 231.)

16. Finish arm-scyce as for corset-cover. (Lesson 98.)

17. Hem or face bottom. (Lesson 90, 95, or 96.)

18. Put on ruffles (Lesson 124) or any trimming desired.



Illustration XV-9

**Lesson 308—ROUTINE OF MAKING A PETTICOAT (Illustration XV-9)**

Follow the same general rules given for Skirt Making. The top will be finished with either a band (Lesson 148) or a casing (Lesson 152).

**Lesson 309—ROUTINE OF MAKING A CORSET-COVER (Illustration XV-10)**

1. Have the correct measurements taken. (Lesson 7.)

In taking the measurements for a corset-cover one needs:

- (a) The bust measure.
- (b) The waist-line measurement.
- (c) The side-front measure.
- (d) The side-back measure.

2. Learn the pattern's measurements. (Lessons 11 to 13.)

In measuring the corset-cover pattern one considers measurements only of the *Bust*, which the pattern-makers will state the size of.

The *Waist* measure, which the pattern-makers will state the size of.

The *Side-front* measure, measured from the center of the shoulder line on a direct line to the waist.

The *Side-back* line, measured from the center of the shoulder on a direct line to the waist.

We have no tip of the bust or shoulder-blade lines unless there are darts or fitted seams. In this instance, take all the measurements exactly as for a tight waist. (Lesson 305.) The underarm line of the corset-cover being low makes the underarm measurement a very unreliable one to depend upon for the fitting of the pattern. Therefore, in the absence of only partial lengths of center-front and center-back lines and underarm lines, one must depend upon the side-front and side-back lines for fitting.

3. Figure the specifications for the fitting of the pattern. (Lesson 18.)

To take care of the blouse, if a blouse is desired, be sure that the pattern measures 2 inches longer than the model's measurements.

4. Make any necessary alterations on the pattern. (Lesson 23.) The pattern should be large enough to allow for both shrinkage and freedom, as there is nothing more uncomfortable in wearing apparel than an undergarment which is too tight.

5. Fold the goods economically. (Lesson 3.)

6. Lay on the pattern correctly. (Lesson 34.)

7. Mark all construction marks with tailors' tacks. (Lesson 34.)

8. Mark all center lines. (Lesson 34.)

9. Cut out. (Lesson 35.)

10. Baste in tucks if any. (Lesson 113.)

11. Baste all seams. (Lesson 55.)

12. If the corset-cover is sewed into a belt at the waist, prepare the garment for hanging. (Lesson 140.)

13. Hang the corset-cover to a temporary stay belt. (Lesson 143.)



Illustration XV-10

14. Make any necessary alterations. (Lesson 145.)
15. French-seam all seams. (Lesson 60.)
16. Face or hem the fronts, whichever the pattern allowance indicates. (Lesson 95 or 85.)
17. Face the arm-scye with the exceptional facing. (Lesson 98.)
18. *If the top of the corset-cover is loose fitting, whip on the lace, insertion, or beading, using a roll hem. (Lessons 91 and 230.)*

*If embroidery edging is put on:*

(a) Turn the top edge of the corset-cover over to the right side of the garment and baste flat. No seam or raw edges should show on the underside.

(b) Baste the embroidery trimming over the turned edge of the corset-cover.

(c) Cover with beading, insertion, or trimming braid the edge where the embroidery trimming is applied.

If the top of the corset-cover has a full edge and one wishes to draw up the fulness with beading, whip the beading on to the edge of the garment. (Lesson 230.)

*If the beading or the insertion is to come down as a yoke on the corset-cover, apply a narrow facing on the garment (Lesson 95 or 96), then whip on the insertion or beading (Lesson 53).*

19. *Finish the bottom of the corset-cover in any desired manner. It may be finished with a band (Lesson 148), peplum (Lesson 154 or 155), draw-string (Lesson 152), beading (Lesson 157 or 158), or casing (Lesson 152), or one may attach the corset-cover to another garment with a joining belt (Lesson 149).*

20. Make buttonholes (Lesson 207) and sew on the buttons (Lesson 214).

#### Lesson 310—ROUTINE OF MAKING BRASSIÈRE (Illustration XV-11)

1. Obtain the correct measurements. (Lesson 7.)
2. Learn the pattern's measurements. (Lessons 11 to 13.)
3. Figure the specifications for the fitting of the pattern. (Lesson 18.)
4. Make any necessary alterations on the pattern. (Lesson 20.)
5. Fold the goods economically. (Lesson 3.)



Illustration XV-11

6. Lay on the pattern correctly. (Lesson 34.)
  7. Mark all construction marks with tailors' tacks. (Lesson 34.)
  8. Mark all center lines. (Lesson 34.)
  9. Cut out. (Lesson 35.)
  10. Baste all seams. (Lesson 55.)
  11. Try on and make any necessary alterations. (Lesson 144.)
  12. Welt-seam all seams. (Lesson 75.)
  13. Slip the boning between the folds of the welt seam.
  14. Finish top exactly as for corset-cover. (Lesson 95 or 96.)
- Usually, however, a brassière requires a faced top edge before the trimming is applied. (Lesson 230.)
15. Finish the closing with either a hem or a facing (Lesson 85 or 95), whichever the pattern has allowed. If a laced closing is desired, face the edges and make eyelets (Lesson 255), through which to run the lacing.
  16. Face bottom edge with  $\frac{1}{2}$ -inch bias facing. (Lesson 95 or 96.)
  17. Finish the arm-scyce with the exceptional facing. (Lesson 98.)

#### Lesson 311—ROUTINE OF MAKING DRAWERS (Illustration XV-10)

1. Obtain the body measurements. (Lesson 7.)
2. Learn the pattern's measurements. (Lessons 16 and 17.)
3. Figure the specifications for the fitting of the pattern. (Lesson 18.)
4. Make any necessary alterations on the pattern. (Lesson 30.)
5. Fold the goods economically. (Lesson 3.)
6. Lay on pattern correctly. (Lesson 34.)
7. Mark all construction marks with tailors' tacks and mark all center lines. (Lesson 34.)
8. Cut out. (Lesson 35.)
9. Baste all seams (Lesson 55) and stitch in any tucks which may finish the lower edges (Lesson 113).
10. If the drawers have a yoke, baste on same. (Lesson 163 or 164.)
11. Try on and make any necessary alterations. (Lesson 187.)
12. Finish the seams. (Lesson 60 or 75.)
13. Finish the closing. (Lesson 95 or 96.)
14. To finish the top one may put on a band (Lesson 148), or casing (Lesson 95 or 96), or join to another garment (Lesson 157 or 158).
15. If embroidery is used, set on the same as a faced ruffle. (Lesson 126.)
16. If embroidery is not used, hem or face the lower edge of the drawers. (Lesson 85, 95, or 96.)
17. Whip on any trimming. (Lesson 230 or 231.)
18. Make buttonholes (Lesson 207), and sew on buttons (Lesson 214).



### Lesson 312—ROUTINE OF MAKING BLOOMERS (Illustration XV-12)

1. Obtain the body measurements as for drawers. (Lesson 7.)
2. Learn the pattern's measurements. (Lessons 16 and 17.)
3. Figure the specifications for fitting. (Lesson 18.)
4. Alter pattern if necessary. (Lesson 30.)
5. Fold the material economically. (Lesson 3.)
6. Lay on the pattern. (Lesson 34.)
7. Cut out. (Lesson 35.)
8. Baste up all darts and seams. (Lesson 55.)
9. Try on and make necessary alterations. (Lesson 187.)
10. Finish the seams. (Lesson 60 or 75.)
11. Finish the closing. (Lesson 195 or 196.)
12. Finish the top with a band (Lesson 148), or a casing (Lesson 95 or 96), or join to another garment (Lesson 157 or 158).
13. Finish the bottom of the bloomers with a band (Lesson 99 or 100), or casing (Lesson 152), or ruffle (Lesson 124).

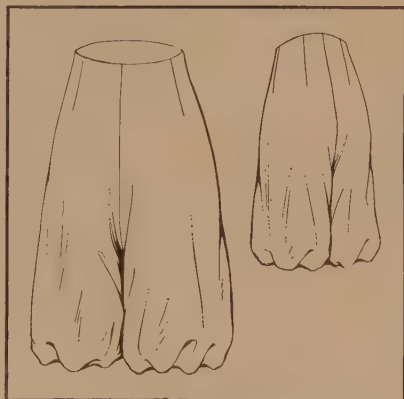


Illustration XV-12

### Lesson 313—ROUTINE OF MAKING A CHEMISE (Illustration XV-13)

1. Obtain the correct measurements. (Lesson 7.) The only measurements required for the plain chemise are the bust, waist, and hip measures, unless the chemise is fitted at the waist-line. In case the chemise is fitted at the waist-line, take the measurements exactly as for a corset-cover. (Lesson 309.)
2. Obtain the pattern's measurements. There is no portion of the chemise pattern which requires measuring unless it has a waist-line. In this case, measure exactly as for corset-cover. (Lesson 309.)
3. Figure the specifications for fitting the pattern. (Lesson 18.)



Illustration XV-13

The only specifications necessary are for the bust, waist, and hips, unless, as above stated, it has a waist-line.

4. Make any necessary alterations on the seams of the pattern.
5. Fold the goods economically. (Lesson 3.)
6. Lay on the pattern correctly. (Lesson 34.)
7. Mark all construction marks with tailors' tacks. (Lesson 34.)
8. Mark all center lines. (Lesson 34.)
9. Cut out. (Lesson 35.)
10. Baste all seams. (Lesson 55.)
11. Try on and make any necessary alterations. (Lesson 145.)
12. From the top of the chemise to the waist-line finish exactly as for corset-cover. (Lesson 309.)
13. If an ordinary chemise, hem the lower edge with fine hemming stitches. (Lesson 48, 49, or 50.)

#### LESSON 314—ROUTINE OF MAKING AN ENVELOP CHEMISE (Illustration XV-13)

1. Obtain the correct measurements. (Lesson 7.)

The measurements for the upper portion of the envelop chemise are only the bust, waist, and hip measures, unless the chemise is fitted at the waist-line. In case the chemise is fitted at the waist-line, take your measurements exactly as for corset-cover. (Lesson 309.) The measurements for the lower part of the envelop chemise are the same as for drawers. (Lesson 311.)

2. Learn the pattern's measurements. There are no lines of the upper portion of the envelop chemise pattern which require measuring, unless it has a waist-line. In this case, measure exactly as for corset-cover. (Lesson 309.) The lower portion is measured the same as for drawers. (Lesson 311.)

3. Figure the specifications for fitting of the pattern. (Lessons 18 and 30.)

The only specifications necessary are for upper portion of the bust, waist, and hips, unless, as above stated, it has a waist-line.

4. Make any necessary alterations of the upper portion of the chemise on the seams of the pattern. The lower portion is altered as are drawers patterns. (Lesson 311.)

5. Fold the goods economically. (Lesson 3.)
6. Lay on the pattern correctly. (Lesson 34.)
7. Mark all construction marks with tailors' tacks. (Lesson 34.)
8. Mark all center lines. (Lesson 34.)
9. Cut out. (Lesson 35.)
10. Baste all seams. (Lesson 55.)
11. Try on and make any necessary alterations.

12. From the top of the chemise to the waist-line finish exactly as for corset-cover. (Lesson 309.)

13. Face the bottom line of the envelop chemise with bias facing, which should be from  $\frac{1}{2}$  of an inch to 1 inch wide to allow for the buttons and buttonholes for the fastening which gives the leg effect as of drawers.

14. Some of the chemise and drawers combinations have a long placket extending from the neck, making a facing all around the opening of the drawers. This requires a fitted facing. (Lesson 97.)

15. Sew on buttons (Lesson 214), and make the buttonholes (Lesson 207).

16. Finish the bottom edge with lace edging, whipped on (Lesson 230 or 231) or in any desired manner.

### LESSON 315—ROUTINE OF MAKING A NIGHTGOWN (Illustrations XV-14 and 15)

1. Obtain the correct body measurements. (Lesson 7.) If the nightgown has a yoke and sleeves, the following measurements are necessary:

- (a) The bust measure.
- (b) The shoulder measurement.
- (c) The chest measurement.
- (d) The across back measurement.
- (e) The sleeve measurements.
- (f) The center shoulder to floor, front and back measurements.

If the gown is to have a low neck and kimono sleeves, no measurements are necessary, except the bust measurements and the side-front and side-back measurements from shoulder to floor.

2. Learn the pattern's measurements. For further instructions for pattern measurements see Lessons 11 to 17.

3. Figure the specifications for fitting. (Lesson 18.)



Illustration XV-14



Illustration XV-15

4. Make any necessary alterations on the pattern. The pattern should be left sufficiently large to allow for both shrinkage and freedom. It is seldom necessary to make alterations on nightgown patterns.

5. Fold the material economically. (Lesson 3.)

6. Lay on the pattern. (Lesson 34.)

7. Mark all construction marks with tailors' tacks, and should one wish to finish the neck and bottoms of sleeves with embroidered scallops, run a colored line to show the edge of the pattern. Mark all center lines. (Lesson 34.)

8. Cut out. (Lesson 35.) If intending to embroider the neck and lower edges of the sleeves, cut several inches from the line of basting threads which you have made.

9. Baste in tucks, if any. (Lesson 113.)

10. Baste all seams. (Lesson 55.)

11. If the nightgown has a yoke, set the yoke on to the lower portion of the gown. (Lesson 163 or 164.)

12. Try on and make any necessary alterations. (Lessons 145 and 187.)

13. Finish all seams. (Lesson 58, 60, or 75.)

14. If the nightgown has a placket, finish same. (Lesson 192 or 195.)

15. If buttonholes are used, make same (Lesson 207) and sew on buttons (Lesson 214).

16. Finish the top of the nightgown exactly the same as the corset-cover is finished. (Lesson 309, step 18.)

17. If the nightgown has sleeves, set in same. (Lesson 173.)

18. If the sleeves have cuffs, put on cuffs. (Lesson 180 or 181.)

19. If the nightgown has a collar, set on same. (Lesson 165 or 166.)

20. Finish the bottom of the nightgown with fine hemming stitches (Lesson 49 or 50), or if material is nainsook or fine muslin, hemstitch the hem (Lesson 236).

#### LESSON 316—ROUTINE OF MAKING A BATH-ROBE (Illustrations XV-16 and 17)

1. Obtain the body measurements. (Lesson 7.) Close measurements are



Illustration XV-16



unnecessary. The following measurements will be found useful:

- (a) The bust measure.
- (b) The length of sleeve measure.
- (c) The side-front measure from shoulder to floor.
- (d) The side-back measure from shoulder to floor.

2. Obtain pattern measurements. (Lessons 11 to 17.) The above measurements only are required for the pattern.

3. Figure specifications for fitting. (Lesson 18.)

4. Alter pattern. (Lesson 23.) The bath-robe is usually in finished length about 2 inches from the floor.

5. Fold material economically. (Lesson 3.)

6. Lay on the pattern. (Lesson 34.)

7. Cut out the bath-robe. (Lesson 35.)

8. Make all seams. The welt seams are usually found to be the most desirable for bath-robcs. (Lesson 75.)

9. Overface the fronts. (Lesson 95.)

10. Obtain arm measurements. (Lesson 7.)

11. Obtain sleeve measurements. (Lesson 14.)

12. Figure specifications for fitting. (Lesson 18.)

13. Alter sleeve pattern. (Lesson 24.)

14. Set in sleeve and finish. (Lesson 172.)

15. Put in hem. (Lesson 85.)

16. Sew on loops or fasteners.



Illustration XV-17



Illustration XV-18

### Lesson 317—ROUTINE OF MAKING A DRESSING-SACK

(Illustration XV-18)

Follow all instructions for  
Waist Making. (Lesson 303.)

## Lesson 318—ROUTINE OF MAKING AN APRON (Illustration XV-19)



Illustration XV-19

1. Fold the goods economically. (Lesson 3.)
2. Lay the pattern on the material. (Lesson 34.)
3. Mark center lines and perforations. (Lesson 34.)
4. Cut out. (Lesson 35.)
5. Baste all seams. (Lesson 55.)
6. Bind (Lesson 99 or 100), hem (Lesson 85), or face all edges (Lesson 95 or 96).
7. If the garment has a belt, put on same. (Lesson 182.)
8. Put on pocket. (Lesson 203.)
9. If the apron has a collar apply according to Lesson 165, 166, or 167, or cuffs, Lesson 180 or 181.
10. Make the buttonholes (Lesson 207) and sew on buttons (Lesson 214).



Illustration XV-20

## Lesson 319—ROUTINE OF MAKING A TEA APRON (Illustration XV-20)

1. Fold the material economically. (Lesson 3.)
2. Pin on pattern. (Lesson 34.)
3. Put in all center lines and mark all perforations and construction marks with tailors' tacks. (Lesson 34.)
4. Cut out the apron. (Lesson 35.)
5. Baste the pocket on the front panel. (Lesson 203.)
6. Make a narrow pin hem on the edge of the apron. (Lesson 86.)
7. Whip on the lace insertion, joining the panels of the apron and also the lace insertion on the edges. (Lesson 227, 228, or 229.)
8. Whip on ruffles or lace edging. (Lesson 230 or 231.)
9. Set on a band or finish with lace facing. (Lesson 204 or 205.)
10. Stamp the embroidery designs according to directions on pattern.



Illustration XV-21

11. For eyelet work, follow Lesson 255; for solid embroidery, follow Lesson 254; for outline work, follow Lesson 243.

#### LESSON 320—ROUTINE OF MAKING A BATHING SUIT (Illustration XV-21)

1. *To make the waist:* Follow instructions for Waist Making. (Lesson 303.)
2. *To make the skirt:* Follow all instructions for Skirt Making. (Lesson 304.)
3. *To make the underwaist:* Follow all instructions for Lining. (Lesson 305.)
4. *To make the bloomers:* Follow all instructions for making Bloomers. (Lesson 312.)

#### LESSON 321—ROUTINE OF MAKING A CAPE (Illustration XV-22)

1. Obtain the body measurements. (Lesson 7.) Practically no measurements are required except

bust and length measurements.

2. Learn the pattern measurements. (Lessons 11 and 17.)
3. Figure specifications for fitting of lengths. (Lesson 18.)
4. Alter the lengths exactly as for skirt. (Lesson 30.)
5. Fold the material correctly and economically for cutting. (Lesson 3.)
6. Lay on the pattern. (Lesson 34.)
7. Put in all center lines and mark all perforations and construction marks with tailors' tacks. (Lesson 34.)
8. Cut out both the lining and the material, using very sharp scissors, and clip every notch. (Lesson 35.)

*If an interlining throughout the cape is desired, cut the outside of the cape and then lay the wrong side of the cape over the interlining and*



Illustration XV-22

baste them together very carefully. Cut out the interlining according to the lines of the cape. Make up exactly as if it were double-faced material.

French flannel, cotton flannel, or lamb's wool is usually used for the interlining. If using an interlining in material with a nap, pile, or a finish, turn the woolly part of the flannel toward the garment. On smooth-faced materials, turn the woolly part of the interlining toward the body.

9. Baste the seams of the cape together. (Lesson 55.)

10. Try on and make any necessary alterations. (Lesson 187.)

11. Stitch all seams.

12. Press seams. (Lesson 5.)

13. Bind the seams if the cape is unlined. (Lesson 65 or 66.)

When a lining is used it is not always necessary to bind the seams.

14. Cut the canvas or crinoline for the fronts, revers, and collar. Cut the canvas by the pattern for the front facing if canvas is to be used.

15. Put in the canvas or crinoline exactly as for a tailored coat. (See steps 17 to 25, Lesson 298.)

16. Bind all edges of the canvas with the same kind of tape used to put in the canvas. (Lesson 298.)

17. Put canvas in the collar, following instructions from Lesson 298, steps 30 to 36, inclusive. Put overfacing on fronts, collar, and revers (Lesson 298, steps 37 to 41) if desired.

18. Turn up the bottom of the cape. (Lesson 298, steps 42 to 47, inclusive.)

19. To line the cape. (Lesson 298, steps 49 to 52, inclusive.)

20. To finish the slash for the arms, slip stitch (Lesson 51) the turned edges of the lining and cape together, or finish as a bound buttonhole (Lesson 212).

21. Sew on loops or frogs or any desired fasteners.



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